



THE - GRAPHIC DRAWING - BOOKS

BOOK - FIVE



THE - PRANG - COMPANY

NEW YORK - CHICAGO - BOSTON - ATLANTA - DALLAS

SUGGESTIONS TO TEACHERS

General Plan

The work in Book Five is grouped under the following heads: Nature, Landscape, Object Drawing and Perspective, Figure and Animal, Lettering, Design, Construction, Picture Study and Theory of Color. The teacher may follow the order of lessons in the book, or she may adapt the material provided to suit local conditions. The illustrations in the books are intended as suggestions in selecting subjects for the lessons and as examples of the kind of technique to be practiced by the pupils. In a few instances, such as in the lesson on page 3, pupils may profitably copy the illustrations, for practice in technique.

Nature Drawing

Page 3 is given as suggestions for the various ways of expressing facts of growth. The pupils should copy the different rendering of plant details expressed by brush and pencil, and should immediately follow such practice by drawing from leaves, stems, buds, flower-heads, petals and other details of growth. A number of such drawings might be arranged upon a sheet and preserved with a collection of nature drawings. Pages 5, 7 and 9 suggest common flowers and vegetables that are easily obtained. The illustrations show three different styles of rendering,—pencil drawing, brush and color or gray wash, and accented outline. Do not permit the copying of these illustrations, but present different specimens, to be drawn by similar methods.

Landscape

Page 15 presents the idea of space division as preliminary to the representation of landscape effects. The drawings and the text on the page explain the process. In connection with this lesson, call the pupils' attention to the beautiful illustration on page 21. Here the space is divided first into unequal divisions, by the sky and the ground. Then the upright tree and the figure of the woman in the foreground are made to play an important part in again dividing the space. A straight line diagram might be made of this picture, corresponding to the diagram shown on page 15.

Object Drawing and Perspective

Pages 11, 13 and 20. It will amply repay the teacher who wishes to present the subject of perspective to beginners of any age, to use the device of the circular discs and the hatpin. The essential elements in the perspective of all cylindric objects can be clearly shown in this way. The pupils of this grade should draw and cut their own circles, using compasses and a cardboard that is heavy enough to keep its surface flat when the hatpin pierces the center of the disc. Page 13 shows a fine model for a lesson following the use of discs and hatpin,—a clear glass bowl, grouped with a fruit or vegetable. The accented line can be easily demonstrated by the use of a model of this kind. The bowl and plum, shown in color on page 20 can be cited as an excellent standard of correct perspective and grouping, and as a fine harmony of complementary colors.

Figure and Animal Drawing

Pages 17 and 24. The work suggested on page 17 will of necessity be given from pictures of animals. Interesting stencil patterns may be cut from animal forms, and these patterns may be used in making border arrangements for book covers, etc. The forms may be stencilled with colored crayons. The text on page 24 sufficiently explains this lesson.

(Continued on Page 3, of cover.)

3

THE
GRAPHIC
DRAWING BOOKS

304
200

A SERIES OF GRADED DRAWING BOOKS
PRESENTING GRAPHICALLY, BY MEANS
OF PROGRESSIVE STEPS, A COURSE IN COLOR,
DRAWING, DESIGN, CONSTRUCTION AND
PICTURE STUDY



THE PRANG COMPANY

NC620
P87

SUGGESTIONS FOR PROTECTING THE COLOR CHART

The Color Charts in this series of Drawing Books are painted by hand,—the work of an expert colorist. It is impossible to reproduce by any known process of printing the exquisite color quality and velvety bloom of these Charts. It will be readily seen that such delicately adjusted colors will not stand, without injury, the usual wear of a school text book. For this reason, the following suggestions are given for their protection:

1. Mount the Chart for this book on a piece of cardboard a little larger than the size of the Chart page. A little paste applied to each of the four corners is all that is necessary. Make a cover for the Chart by cutting construction paper, of a grayed tone, one inch longer than the longest measurement of the cardboard. Paste this extra inch to the back of the top of the cardboard. Fold over to make a hinge. This can be done in primary grades.
2. Follow the steps given above, adding an easel support to the Chart, by pasting a strip of cardboard about 2" x 6" to the back, as a brace. Score the strip about an inch from the top, to make the hinge. Paste the inch space to the back of the Chart. This device will hold the Chart in an upright position, when it is so desired.
3. Make a passe-partout case for the Chart. Cut a piece of cardboard $\frac{1}{2}$ " larger on all sides than the Chart. From a sheet of transparent celluloid, cut a piece the size of the cardboard. Fit the cardboard and the celluloid together and paste passe-partout binding on three edges,—two long and one short edge. This makes an open case, into which the Chart may be slipped. An easel back may be added, if desired. When protected in this way by the transparent cover, the Chart may be used in class-room work without being removed from the case.

Pages 1 and 2 of this book consist of a detached Color Chart which should accompany each book.

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No.



Brush and Pencil Exercises: On this page are given many suggestions which will help you in securing tones of gray, both with the pencil and the brush. Can you tell which tones are made with pencil and which with brush? Notice how the pencil is sharpened when the pencil tone is being laid. It is sharpened to a round, blunt point and the dark tone or the light tone is laid at once without going over the paper again. In the brush exercises the shapes of the leaves and the shapes of the flower petals are drawn with one brush movement or sweep. Practice these exercises, copying the shapes given on this page.

A PRACTICAL COLOR THEORY

Color Chart No. 5

To the Teacher

The Color Charts in this series of books present a color theory which will be found of the greatest assistance in establishing color standards and color harmony. The Charts may be duplicated by the pupils or they may serve as standards of technical color, to which the various exercises in Design and Color may be referred. The making of a Chart, after the model on page 2 of this book may be easily accomplished by pupils completing the fifth year of school. The mixing of colors, in the effort to bring results up to the definite standards of the Charts, will develop more accurate color knowledge on the part of pupils than has been possible through what may be termed the informal color work in flower and landscape painting. For the making of Chart 5, water color is the indispensable medium.

The teacher should herself prepare a Chart, following the directions given below. Directions for mixing and laying the primary and binary colors of the Color Chart have been given on page 1 in Books One and Two of this series.

Complementary Colors

Colors which contrast most strongly and which possess the quality of emphasizing or intensifying each other are called complementary. In the Color Chart (page 2) they occur at opposite ends of diameters. There are three pairs of complementary colors arranged in this way in the Chart. They are: yellow and violet; orange and blue; red and green. Other pairs of complementary colors will occur in succeeding Charts.

Neutral Gray

When complementary colors are mixed in equal quantities, the result is a neutral gray,—a gray that inclines neither to one color or the other, but is exactly half-way between, or neutral. The neutral gray, found in the center of the Color Chart may be secured in three ways: by mixing equal quantities of yellow and violet; by mixing equal quantities of orange and blue; and by mixing equal quantities of red and green. This is illustrated in the Chart by the small color diagrams directly under the Color Circle.

A Color Scheme

A group of colors harmoniously related to each other, and suitable for use in producing a work of art is called a color scheme.

Complementary Color Schemes

The complementary colors found in the Color Chart are harmonious, because each color supplies what the other lacks. But they are seldom used in their full intensities. Complementary color schemes, then, are nearly always grayed, or neutralized, when adapted to use.

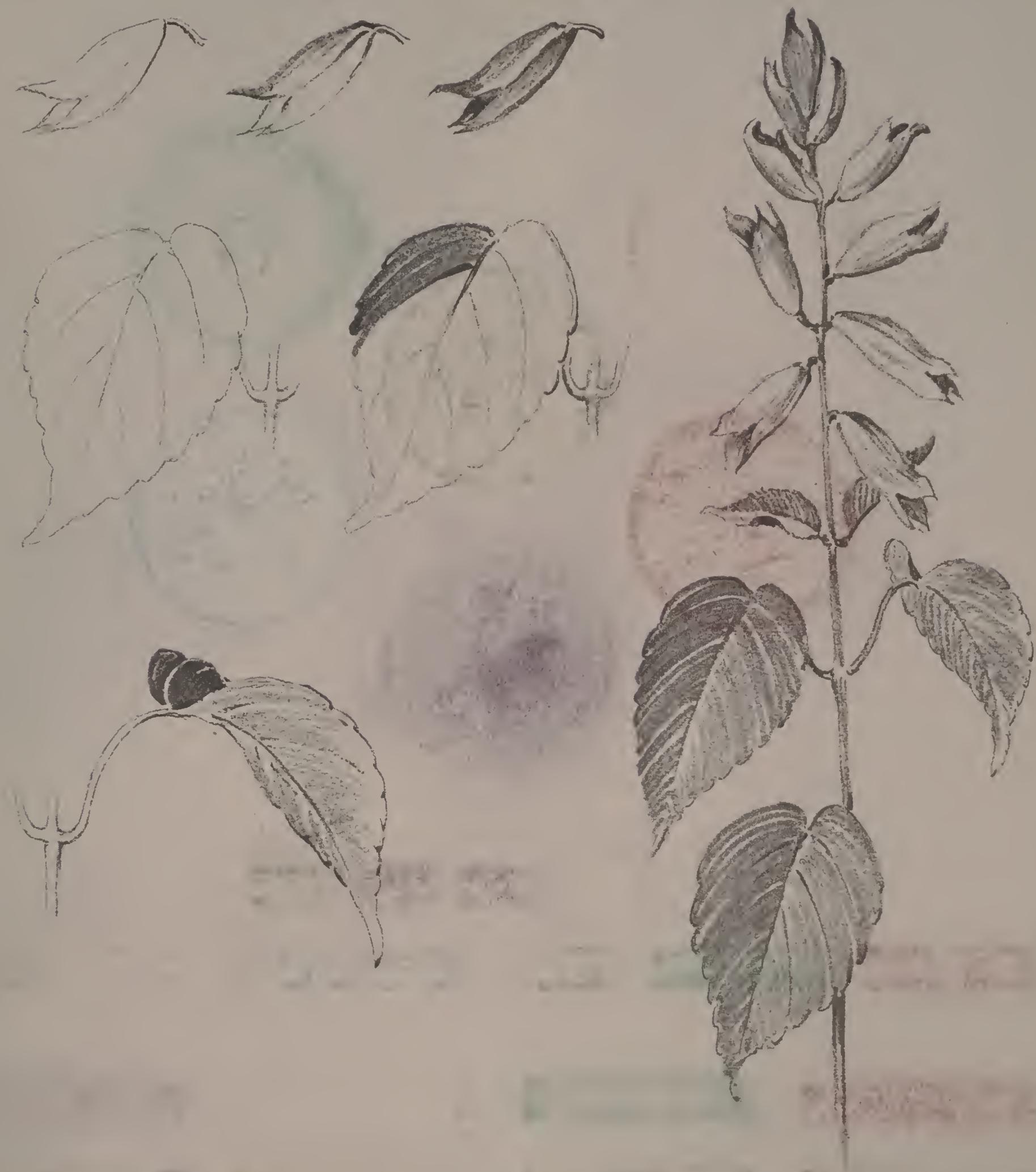
How Colors May Be Grayed

Any color may be made less bright by adding a touch of its complementary. A little green water color added to a pool of normal red will make it grayish; while a touch of red added to a green pool of water color will make gray-green. It is so with all other pairs of complementary colors. This explains the diagram under the head "Complementary Color Scheme" on page 2.



COMPLEMENTARY COLORS AND NEUTRAL GRAY





Pencil Drawing of the Scarlet Sage: The bright coloring of the blossoms of the scarlet sage, or salvia, as it is sometimes called, makes us feel as though we would like to paint it, using the most intense red that we could get from the color cake. But the plant is just as interesting for a pencil sketch, because the flowers are strongly individual in their shape; that is, they are not like any other flowers, but have a shape and character all their own.

In preparing a specimen for a study, prune away leaves that would confuse you, in representing the growth of flowers, stem and spray. Before drawing the main study, practice drawing the different parts of the growth. Sketch the outlines faintly, then add the pencil values, in strokes following the general direction of the part studied. Add accents last of all.

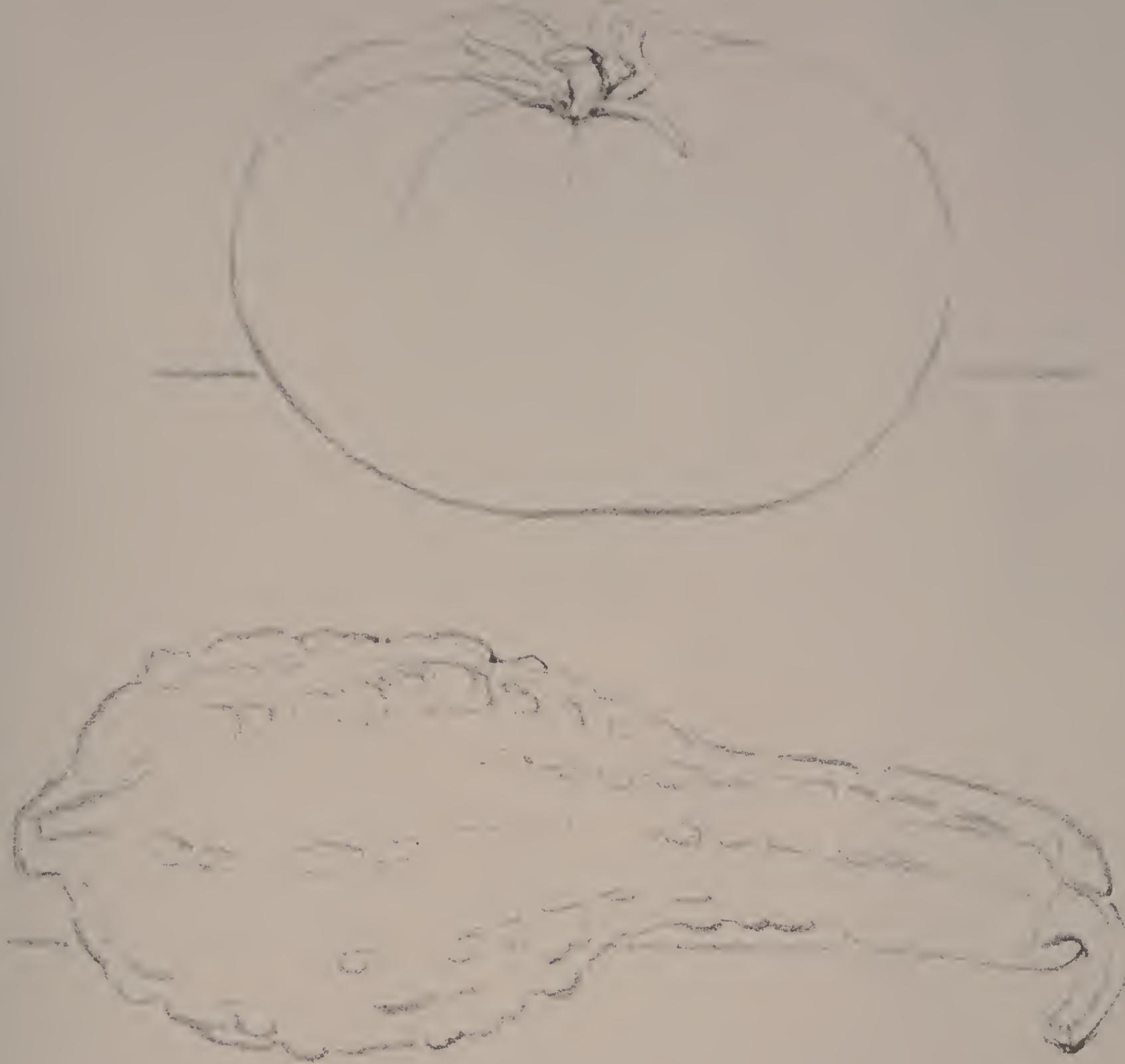


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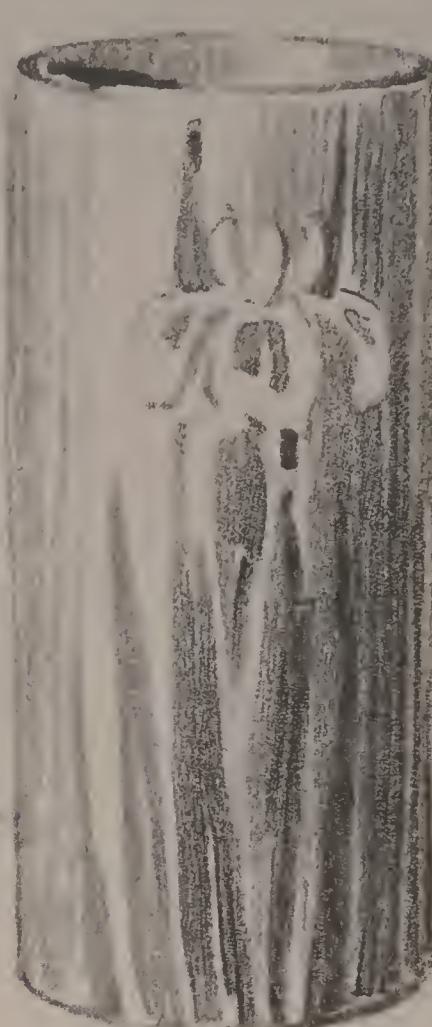
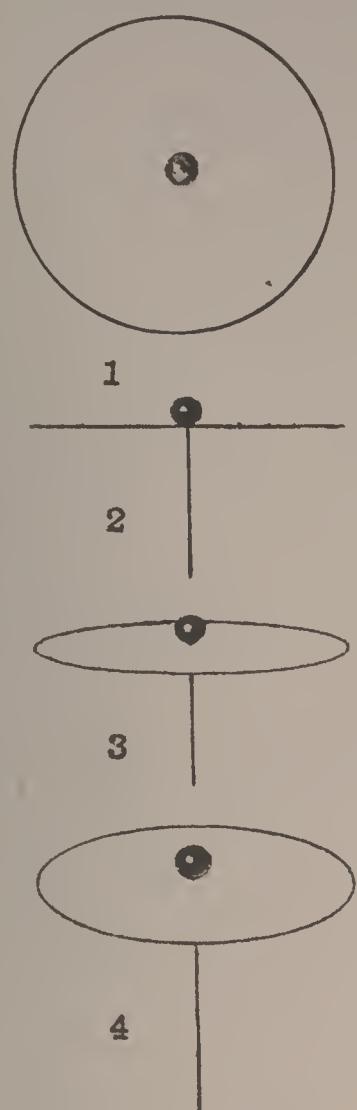
3

A Beautiful Garden Flower: Any flower like the snap-dragon that shows in its growth some interesting arrangement of large and small shapes will be a good one to choose for a sketch. Notice in Fig. 3 how the sizes of the flowers vary. They are large at the base, and grow smaller near the top. This will give you interesting spots of color in your drawing. Sketch the main line of growth first. Begin at the top to paint the buds, using gray tones or bright colors, as your lesson provides. Add the leaves last. Figs. 1, 2 and 3 show the steps.



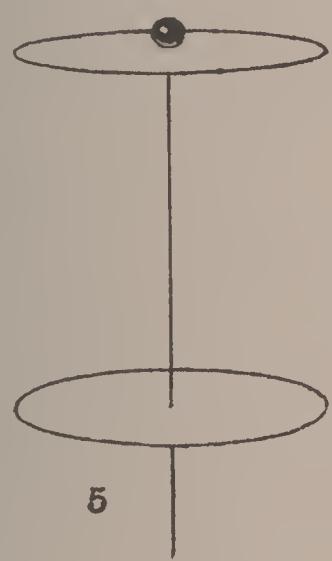
The Accented Outline: A pencil sketch to be interesting must show more than an accurately drawn shape. The lines used must suggest the quality of surface, whether smooth or rough; the quality of texture, whether hard or soft, thick or thin, woody or herbaceous; and the quality of form or growth, whether round or flat, curved or straight. A line that suggests these qualities will vary in color and in width. It sometimes disappears altogether, without giving the effect of a break or hole in the object. Such lines are called accented. They are well illustrated in the two sketches above. The firm, smooth, plump surface of the tomato is expressed by a firm, unbroken line, varying in color and in width. The lines used in drawing the squash are rough and broken, like the lumpy, bumpy surface of the vegetable itself.

Draw in pencil outline from two objects, one of smooth surface and the other rough.

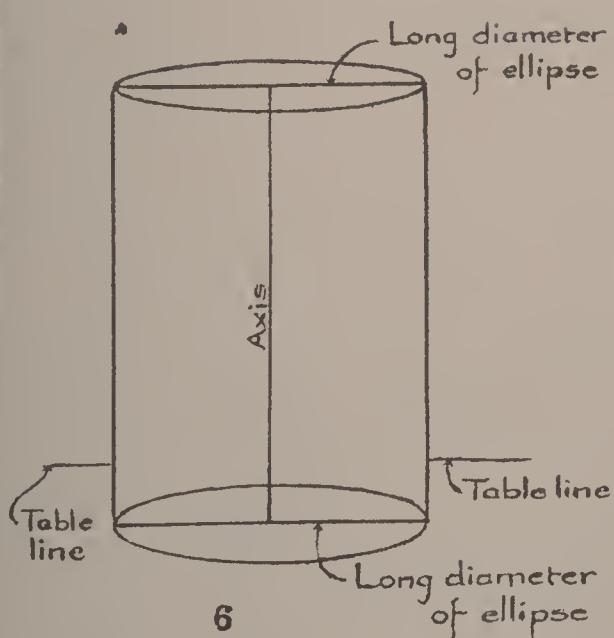


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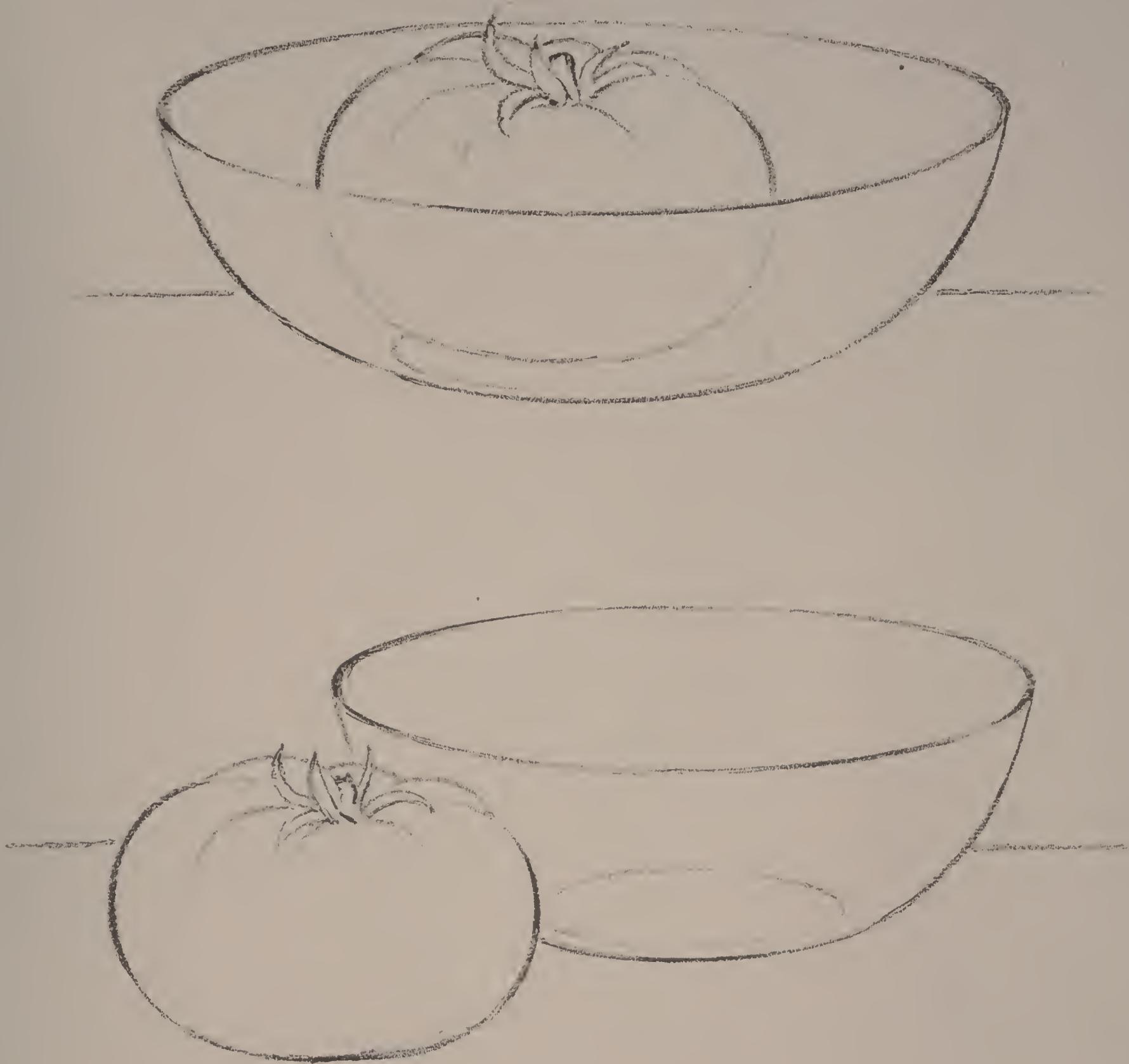
7



The Foreshortened Circle: A circular face or shape when held in different positions, illustrates the effect of perspective in a very clear and definite way. Cut from cardboard a circle not less than 4" in diameter. Through the center push a hatpin so that the entire length of the pin passes through the center of the cardboard and the head of the pin rests against it. Hold the hatpin horizontally from front to back so that the full face view of the circular disc is opposite the eyes. The appearance of the cardboard in this position is a circle (Fig. 1). Hold the hatpin next in a vertical position, so that the edge of the cardboard is exactly opposite the eye level. Its appearance in this position will be a horizontal line (Fig. 2). Still holding the hatpin vertically, lower it slightly. Its appearance in this position is a narrow ellipse (Fig. 3). Lower the disc still more. The apparent width from front to back increases, though the apparent width from left to right remains the same (Fig. 4). In Fig. 5 the hatpin and two discs become the skeleton of a cylinder. The disc at the top appears narrower than the disc at the bottom, because it is nearer the level of the eye. Fig. 6 gives the construction lines of a cylinder, which should be drawn in all study of cylindric objects, before the modifications that occur in objects like Fig. 7 and 8 are drawn.



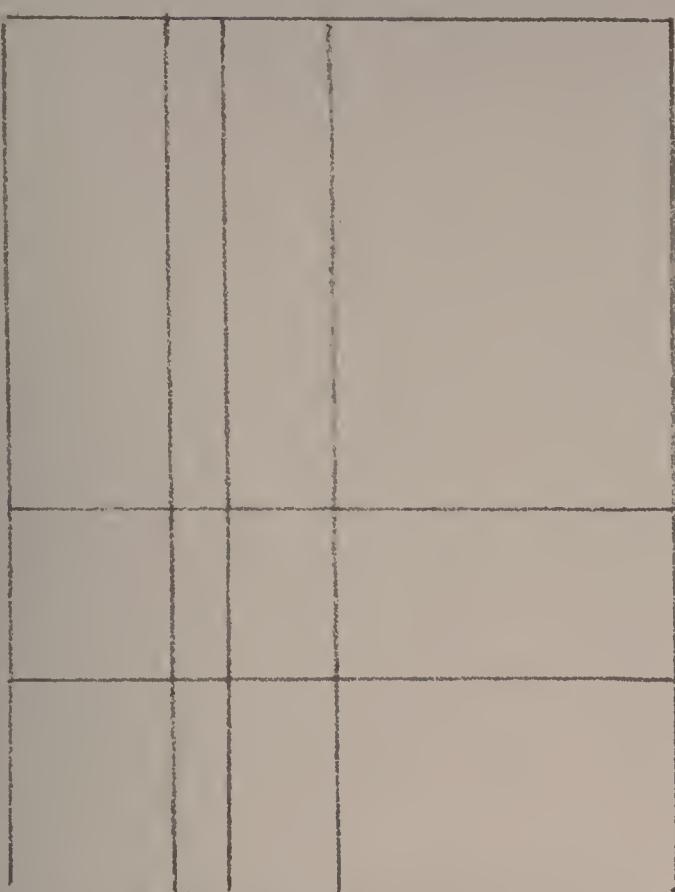
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Studies in Pencil Outline: This bowl of clear glass is a fine object in which to see the foreshortening of two circles,—one at the top and a smaller one at the bottom. The edges of the glass look very dark in some places, and almost disappear in others. This variation we can express by means of the accented line. A still different quality is seen in the line used in drawing the tomato. Notice how much lighter the outline of the tomato is, when it is seen through the glass.

In grouping the two objects, the tomato is placed a little lower on the paper than the bowl, and its outline shows dark accents throughout. This expresses the appearance of the tomato, when seen outside the bowl.

From a glass bowl or shallow basket which some one will bring from home, make sketches similar to those shown on this page. An apple grouped with the object would make an interesting study.



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V-15.

Pencil Sketch of a Landscape: In planning a landscape we should try to divide our paper into interesting spaces. Vertical and horizontal effects are generally used in drawing from objects or from the landscape, and if you notice pictures you are almost sure to find some shapes that are tall, and some that are low and wide. In landscapes you will see trees against the meadow or sky, a ship against the horizon or water line, or a steeple against roofs.

Fig. 1 shows a diagram, which does not look like a landscape but which shows an oblong divided into large, small and middle-sized spaces. Fig. 2 shows a landscape built or composed on these lines. Fig. 3 shows the same landscape rendered in pencil.

Study pictures of the landscape, and make diagrams of the leading lines you find in them.



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Drawing From Animals: Paper and scissors, water colors, crayons, ink, lead pencil and chalk are different materials which we use in expressing our ideas about objects and designs. A material which we use in this way is called a medium. Four different mediums are shown on this page, in representing shapes of animals. Fig. 1 shows the shape of a bear cut from paper. Fig. 2 is a light line sketch of a wolf. Fig. 3 is a wash drawing, made with a brush and black water color, and Fig. 4 is a black crayon sketch of a deer.

It will be interesting work to make sketches from pictures of animals, using different mediums. Animal shapes make good stencil patterns. You can see how Fig. 1 might be cut out of paper and traced around, to form a stencil pattern.

STUDIES IN COMPLEMENTARY HARMONIES

To the Teacher

It is important that pupils be brought to realize that the color theory developed by means of the Color Charts has a practical bearing on all problems involving the use of color. In fact, the Charts are useful only when they make the theory sufficiently clear and understandable to be applied to every day problems. Page 20 shows a group of still-life forms selected to illustrate a complementary color scheme. (Complementary colors are defined and illustrated on pages 1 and 2 of this book.) The Japanese bowl carried with it the suggestion of artistic rendering, and the beautiful color of the plum was just the note needed, in working out a complementary color scheme.

The Group of Objects

The color of the bowl was a fine green, with a drip glaze of black. Gray-green paper was selected as a background. The outline of the bowl was first sketched very lightly with black crayon, the proportions of the ellipse, the graceful contour of the sides and the proper curve at the base all being carefully observed and drawn. This study, as preliminary to the laying on of color, gives the necessary discipline in accurate drawing. In this stage, the outline of the drip was also indicated. The next step was the drawing of the outline of the plum, with the crayon nearest like its color. (With fifth grade pupils the question of placing to express distance must be taken up.) When the shape of the plum was sketched to show its true position, the color values were studied. The high lights were first placed with white chalk on the inside and on the rim. A very few strokes of chalk (laid on with a well sharpened point) were used on the inside of the bowl, to lighten the color of the paper, and to help in distinguishing the inside of the bowl from the background. Black strokes for the drip glaze were then applied, in a direction nearly vertical, and finally strokes of yellow-green crayon were laid on, not in an opaque or solid way, but so managed that the background showed between the strokes.

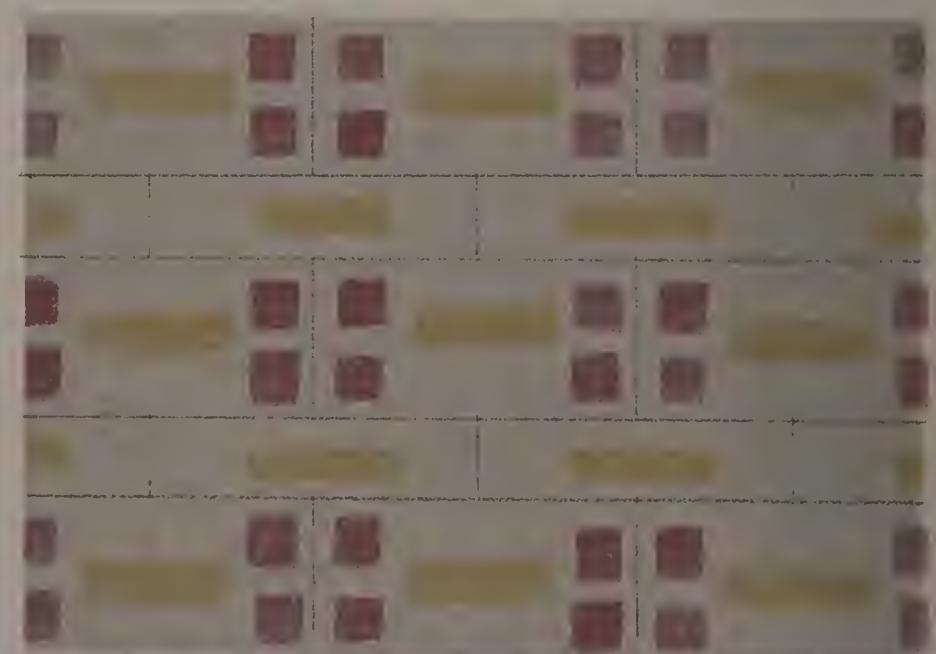
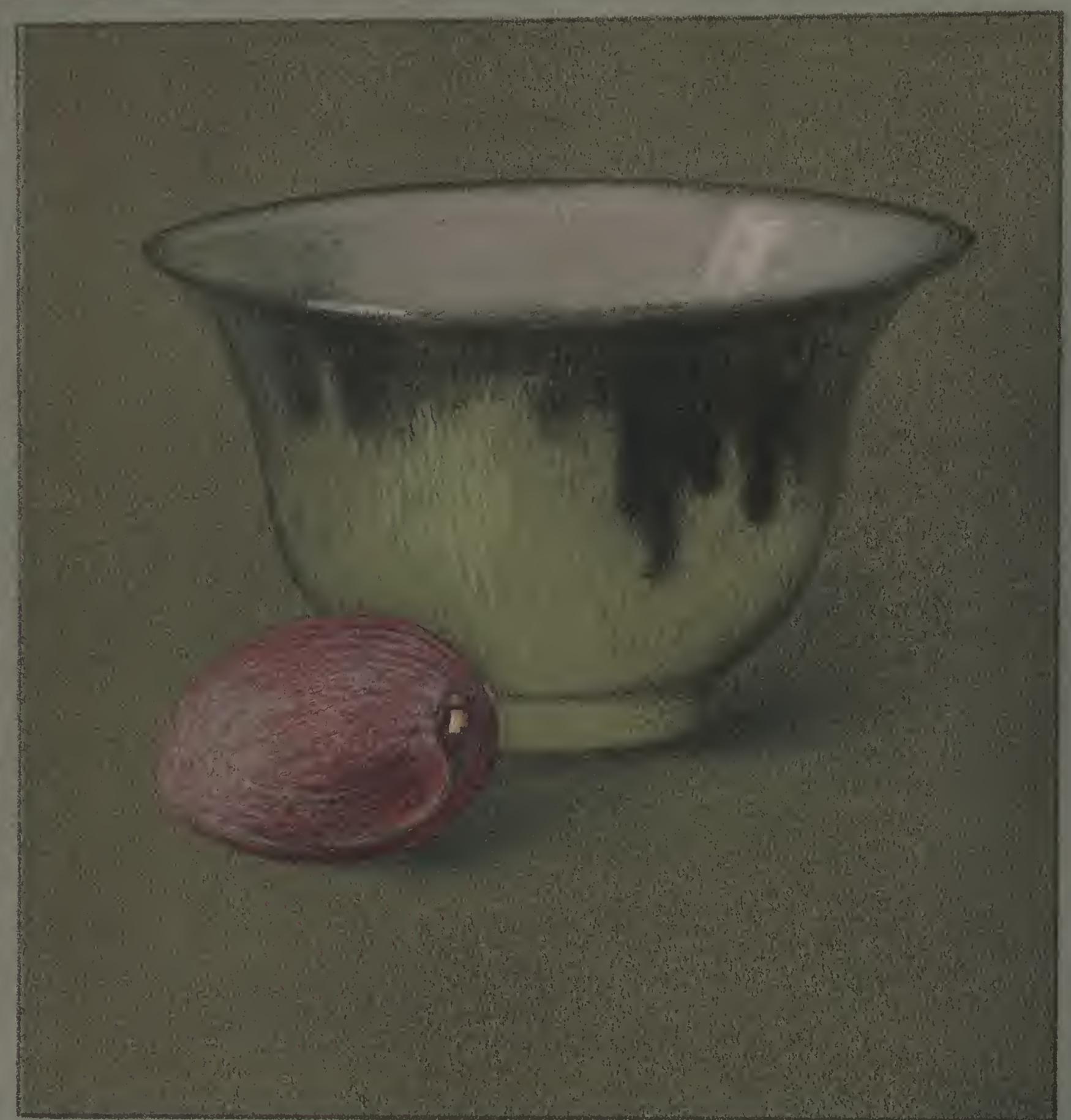
In coloring the plum, a little white chalk was first laid on to express the light portion. Then the red-violet strokes were applied, in the direction suggested by the curve of the outline.

The Stick-Printed Designs

Fig. 2 (page 20) shows a design stick-printed in complementary colors,—orange and blue. A tone of orange was selected for the paper upon which the design was to be printed. The geometric pattern for the repeat was prepared by setting off half-inch spaces on the upper and lower edges of the paper, and inch spaces on the right and left edges. Connecting lines were ruled to form a "drop repeat." The blue triangles were printed with the blue dye and the triangular stick of the stick-printing outfit, and the orange shapes were secured by pressing the stick first on the alcohol pad, next on the red pad, then on the yellow pad, and finally on the paper.

The geometric pattern in Fig. 3 was made by ruling alternate half-inch and quarter-inch spaces on a neutral gray background. The yellow spots were printed with the undiluted yellow dye, and the violet spots were obtained by pressing the stick first on the alcohol pad, next on the blue pad, then on the red pad, and finally on the paper.

These stick-printed surface patterns are beautiful when made up into paper boxes to hold gifts or holiday favors.



STUDIES IN COMPLEMENTARY HARMONIES



BY SPECIAL PERMISSION METROPOLITAN MUSEUM, NEW YORK

REPRODUCED DIRECT FROM ORIGINAL BY COLOR PHOTOGRAPHY

THE VINTAGE
L'HERMITTE

PICTURE STUDY: THE VINTAGE

By Leon Augustin L'Hermitte

The Harvest Time

In nearly all countries there is a season when the crops are harvested. Corn, wheat, oats, rye, millet, fruits and vegetables and all the other kindly fruits of the earth must be gathered from the fields and orchards, and shipped to the great markets of the world. The gathering of the harvest has always been a favorite subject for painters and for poets. Young people and old, women and children are all busy in the harvest fields. It is a time for merry-making and laughter.

In Brittany, which is a part of France, the principal crop of the sunny slopes of the hillsides is grapes. While we in America are threshing our wheat and harvesting our corn the peasants in France are gathering grapes. Their harvest is as important to them as the wheat crop is to us, and when the crop fails or falls below the average there is great suffering among the peasant people, who depend on "the fruit of the vine" for their living. They call their harvest "the vintage," and their fields or farms are known as vineyards.

The Vintage

In the picture by L'Hermitte (pronounced lair mit) on page 21, you see a family in southern France, gathering their vintage,—their harvest from the grape-vines. A young woman in the picturesque garb of the Brittany peasant women, stands upright near the middle of the picture. She is holding a basket of grapes in her right hand, and is looking down upon a little boy who is resting at her feet, eating grapes. A young man is stooping to clip the ripe fruit from the vines, and an old woman is holding back the branches so that he may better see the dark bunches. Near the workers there is another basket to be filled. A fine old tree casts its shade over the little group, and far up the hillside stretches the vineyard, with its harvest of ripened fruit. How rich is the coloring of the picture! Not only does the luscious fruit glow with the fullness and sweetness of perfected growth, but we see the health and beauty of the sunshine reflected in the cheeks of the young mother and in the brawny arms of her husband. How happy the little family seems, working out in the open, gathering their own harvest from the vines which they have watched and tended during the long summer days!

The Artist

It is not wonderful that L'Hermitte should choose to paint this particular kind of a picture. He was the son of a French peasant. He had worked in the vineyards himself, and his picture represents a life that he thoroughly knew. Although he had, in later years, a studio in Paris, he spent the greater part of his time in the village in which he was born. He built, in his father's garden, a great studio of glass, in which he could watch the workers in the fields and the laborers in the vineyard. He painted with great sincerity and in deep sympathy, these people of his own land, who were often of his own kin.

Leon Augustin L'Hermitte was born in 1844. He is still living.



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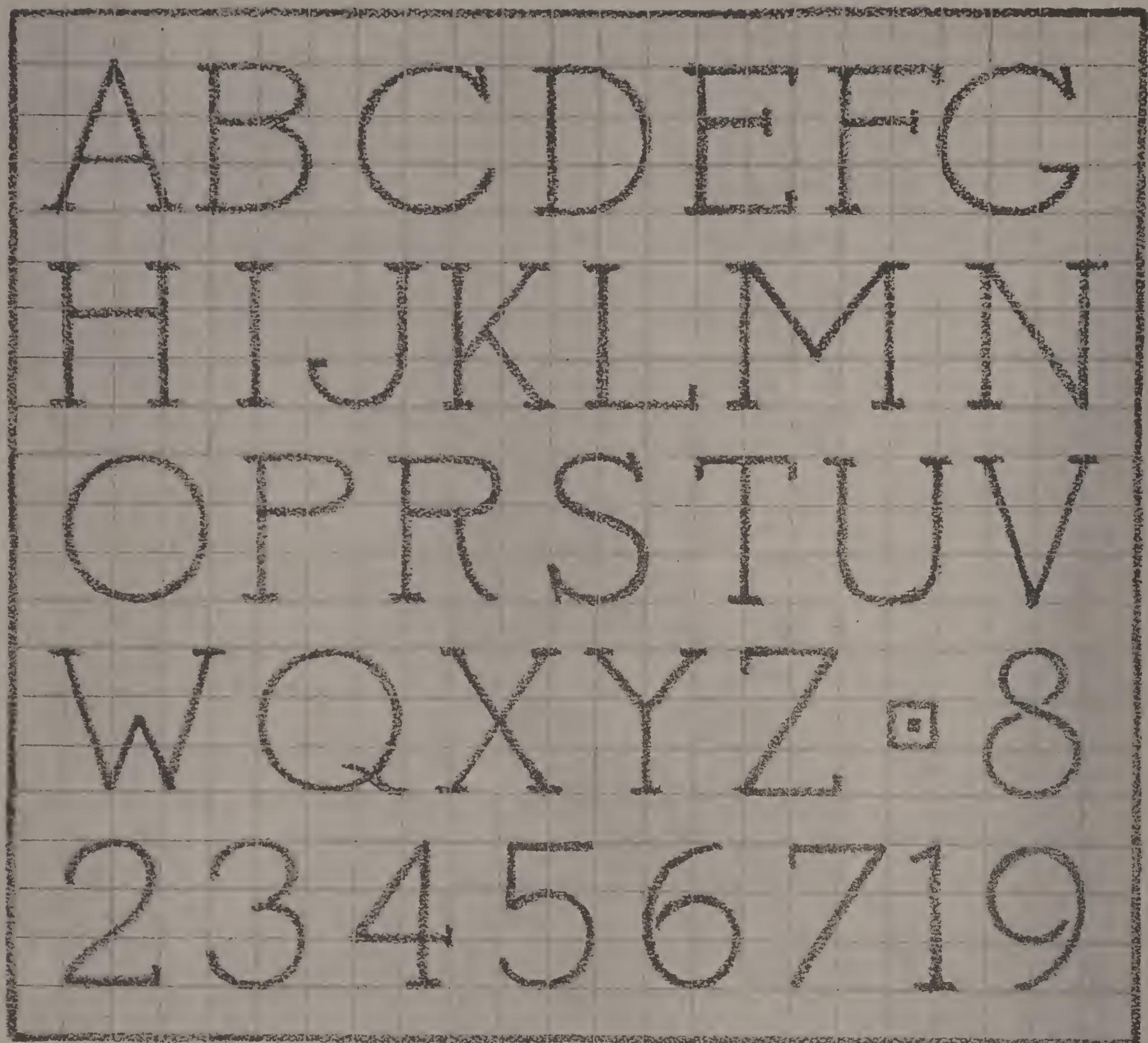
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Sketching From a Pose: The sketches on this page show three different steps in making a pencil sketch from a pose. First the height, width and general proportions of the figure are lightly sketched (Fig. 1). Then the drawing is corrected to show the shapes of different parts of the figure, —the dress, and other features of interest (Fig. 2). Next any dark masses that are seen in the pose are laid on freely with the pencil. We see in Fig. 3 how this treatment expresses hair, shoes, stockings, skirt, etc. Try to follow these steps in drawing from a little girl standing before you. Fig. 4 was finished with brush and gray tones, instead of pencil.



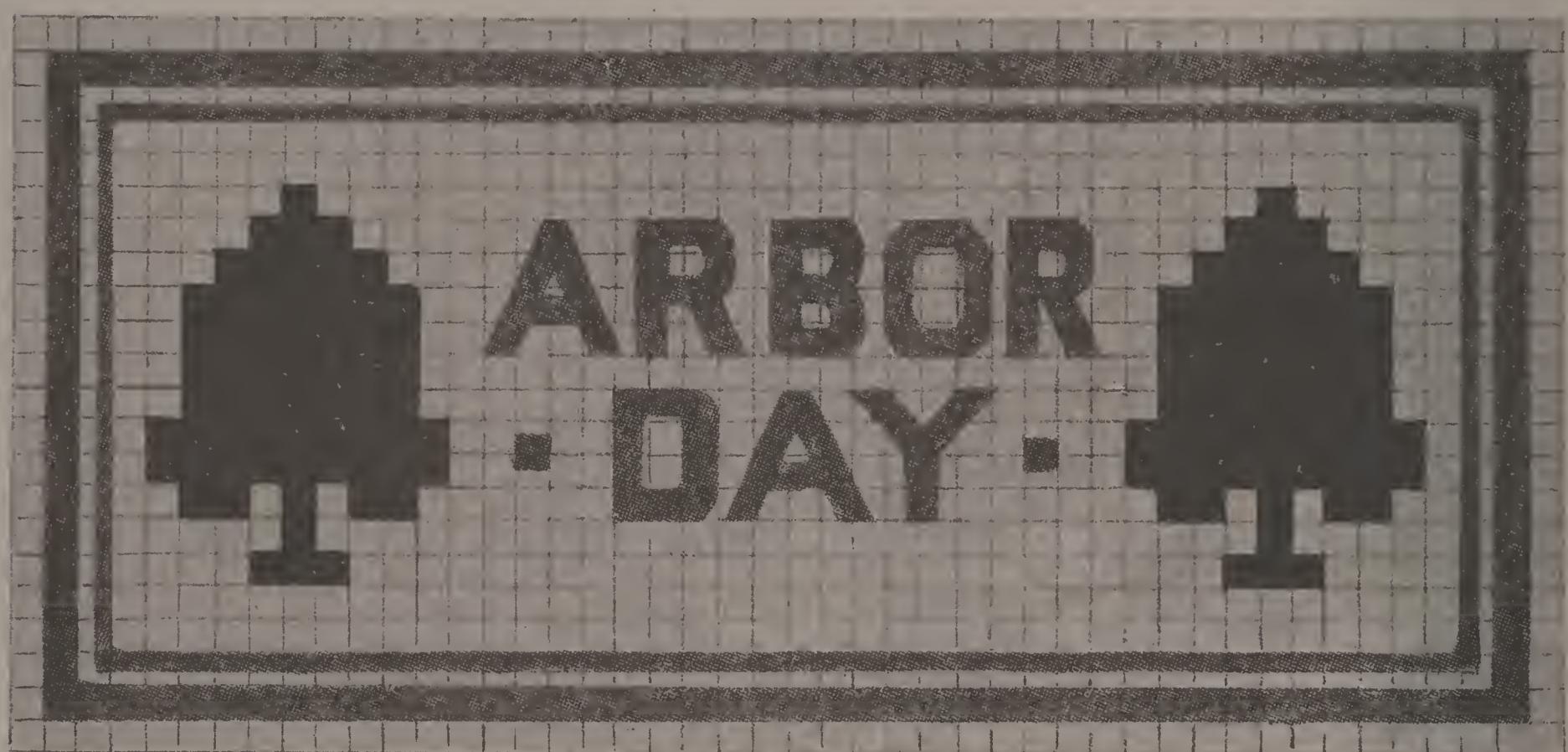
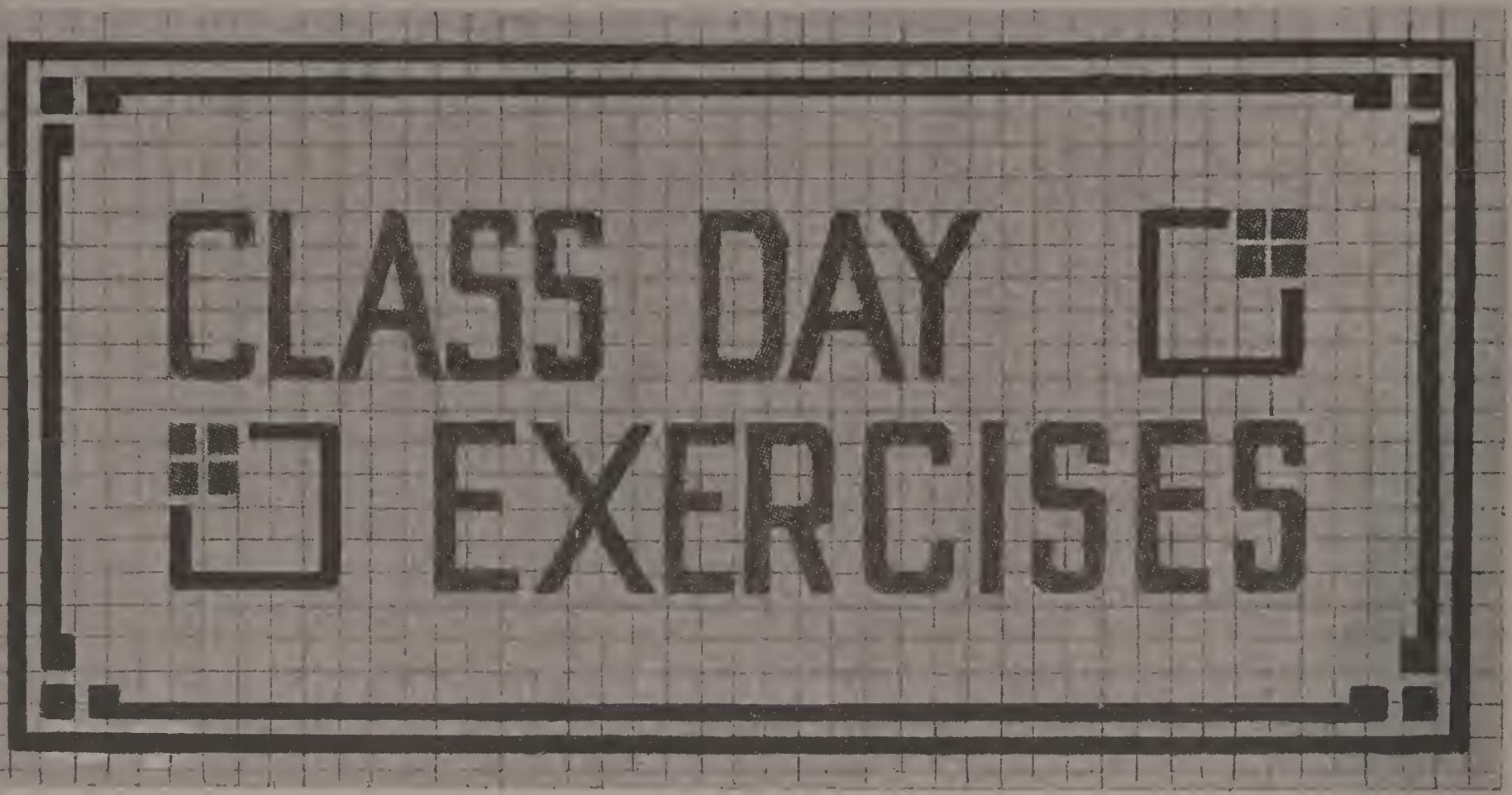
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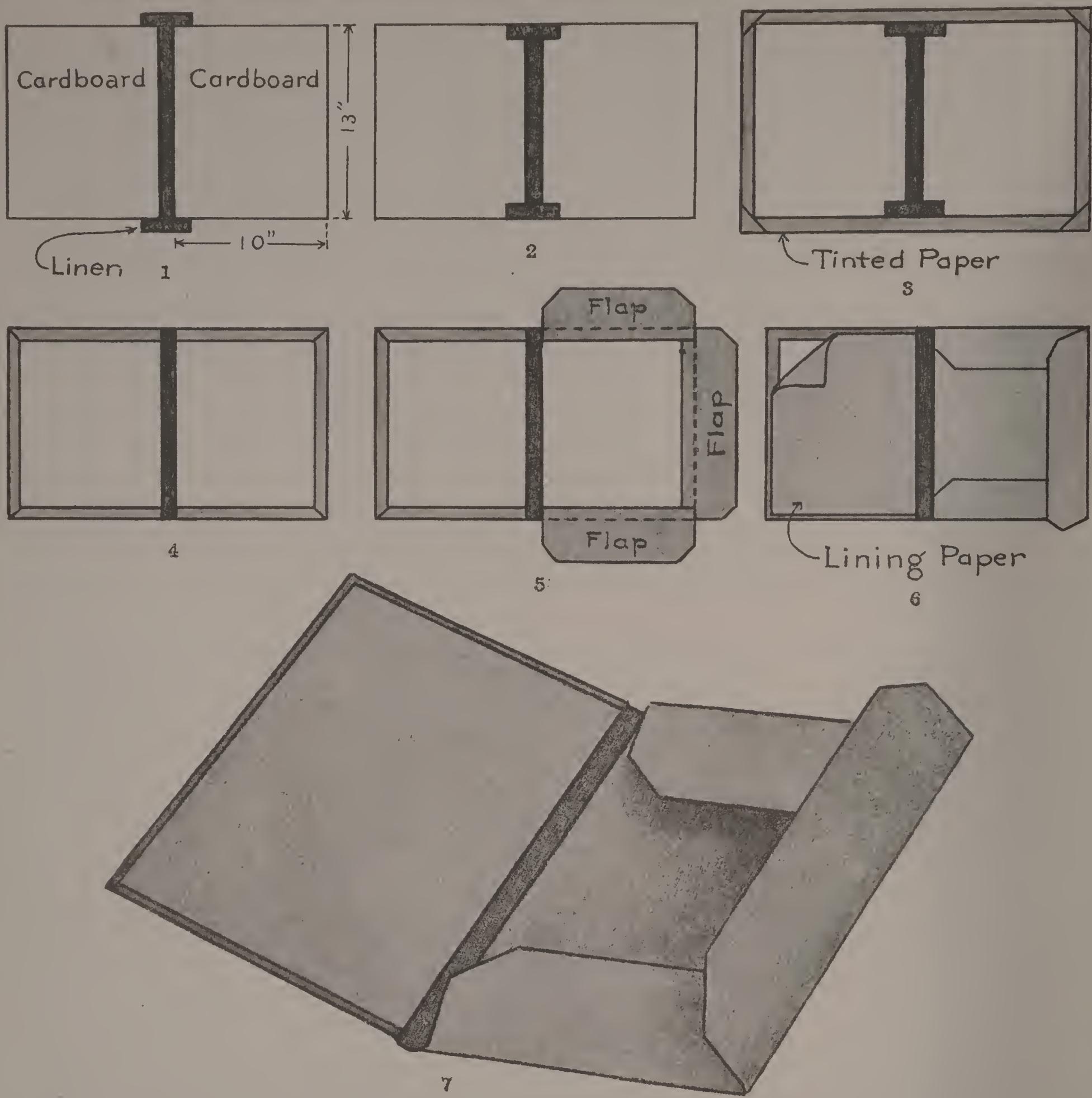
An Alphabet With Serifs: Squared paper is a necessity in drawing the letters of the alphabet. You can easily prepare your own squared paper by ruling light lines very accurately, a quarter-inch apart on gray paper. The general proportion of these letters is 2 to 3; that is, most of the letters are three squares high and two squares wide. Certain letters, like C, G, M, O, Q and W are wider. The short cross lines which appear in this alphabet are called serifs and must be drawn with the greatest care. Poorly drawn serifs detract from, rather than add to the beauty of a letter.

Copy this alphabet, and the numerals, drawing on squared paper with a black crayon or soft lead pencil.

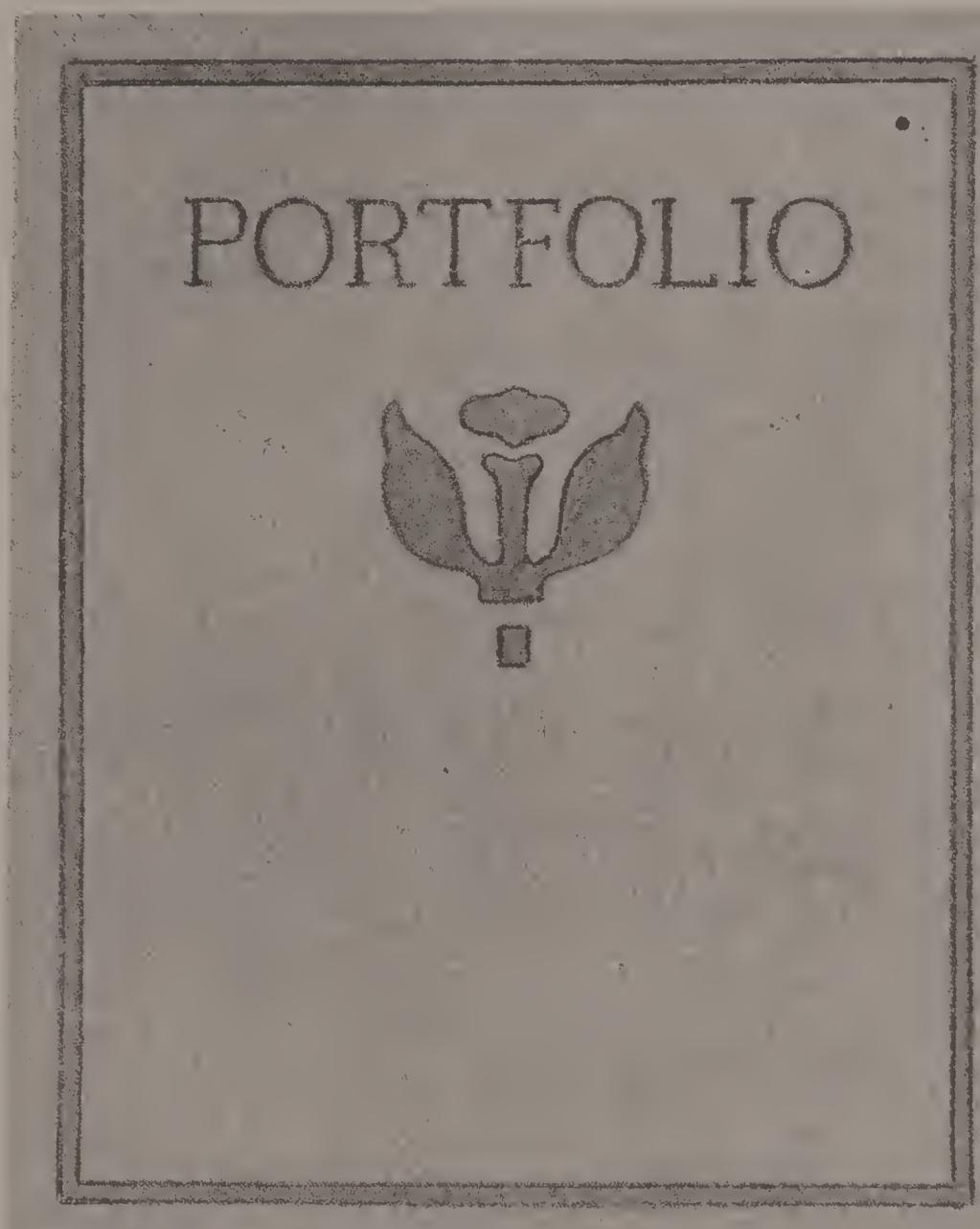
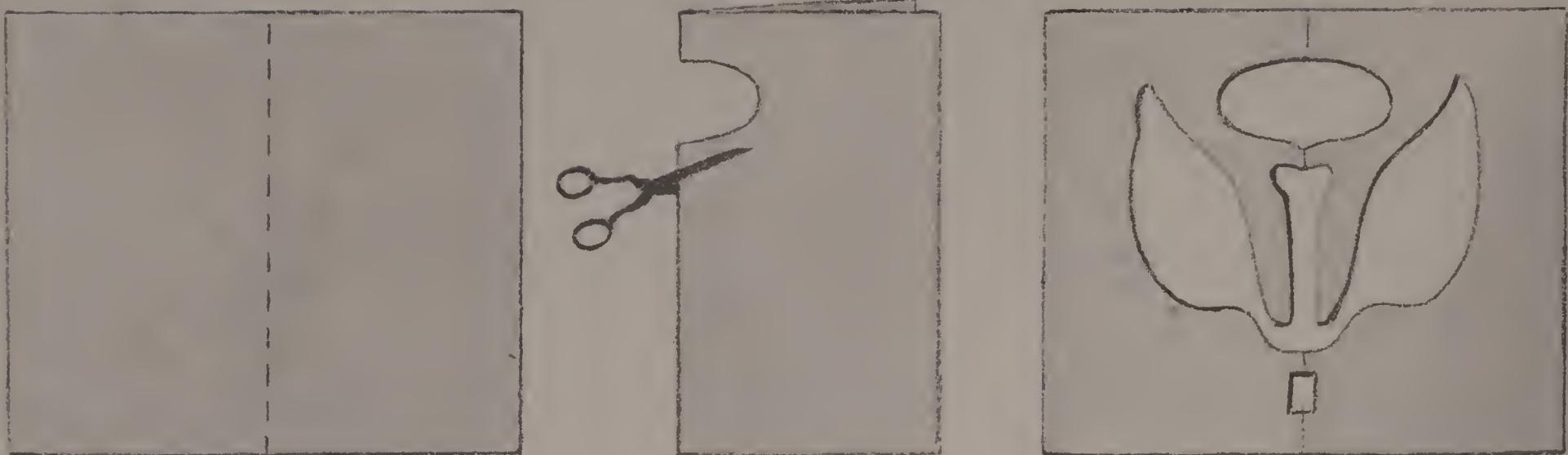


Signs and Announcements: There are many events that occur in your school life that should be announced or advertised by means of attractive signs. Lettering for such use should be legible, first of all. It should be read at a glance. Signs that are hard to read are not good, no matter how elaborate or well drawn they are. Any announcement or bulletin that you wish to use in school can be easily lettered on squared paper, with some decoration added, in the shape of a border, or a unit planned on the squares. The decorative shapes could be filled in with water color or colored crayon. One color, such as orange, green, red or violet used in this way with black lettering, the whole placed on paper of a grayed tone, makes an attractive color scheme.

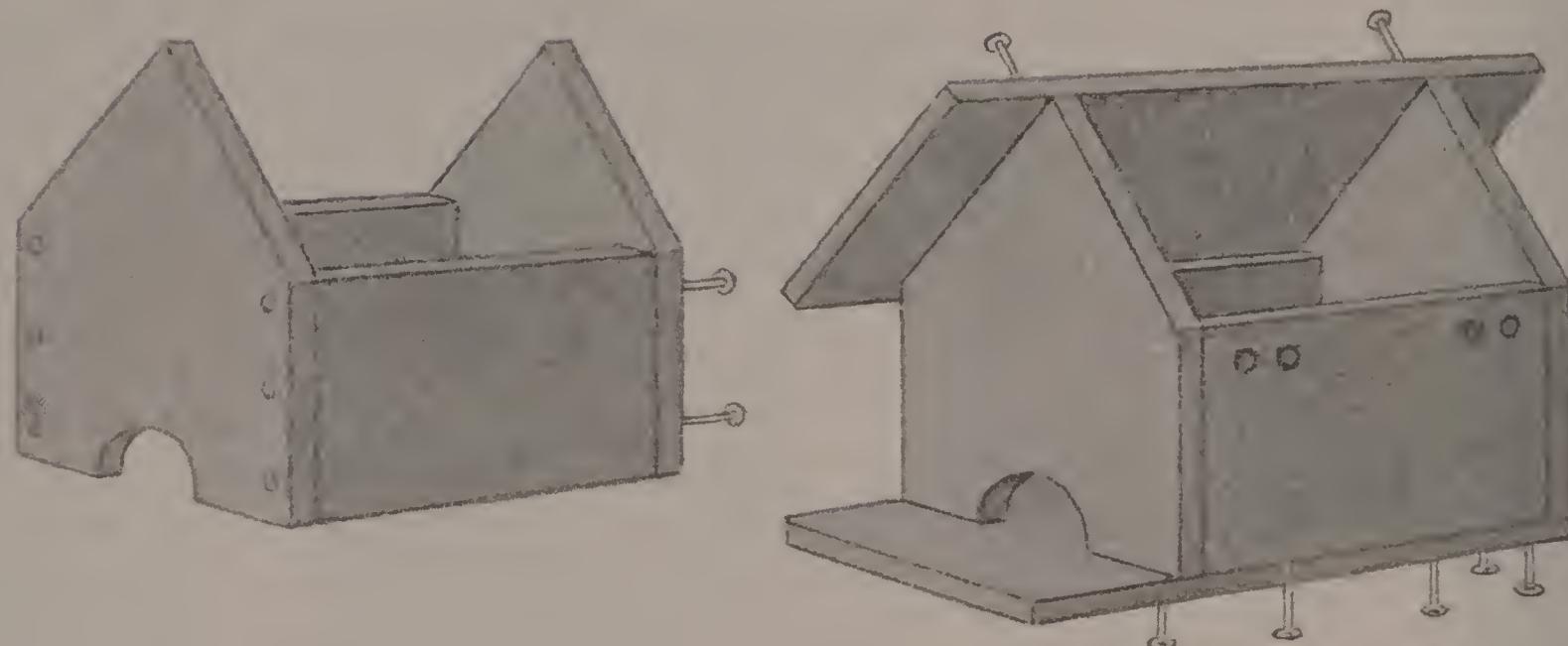
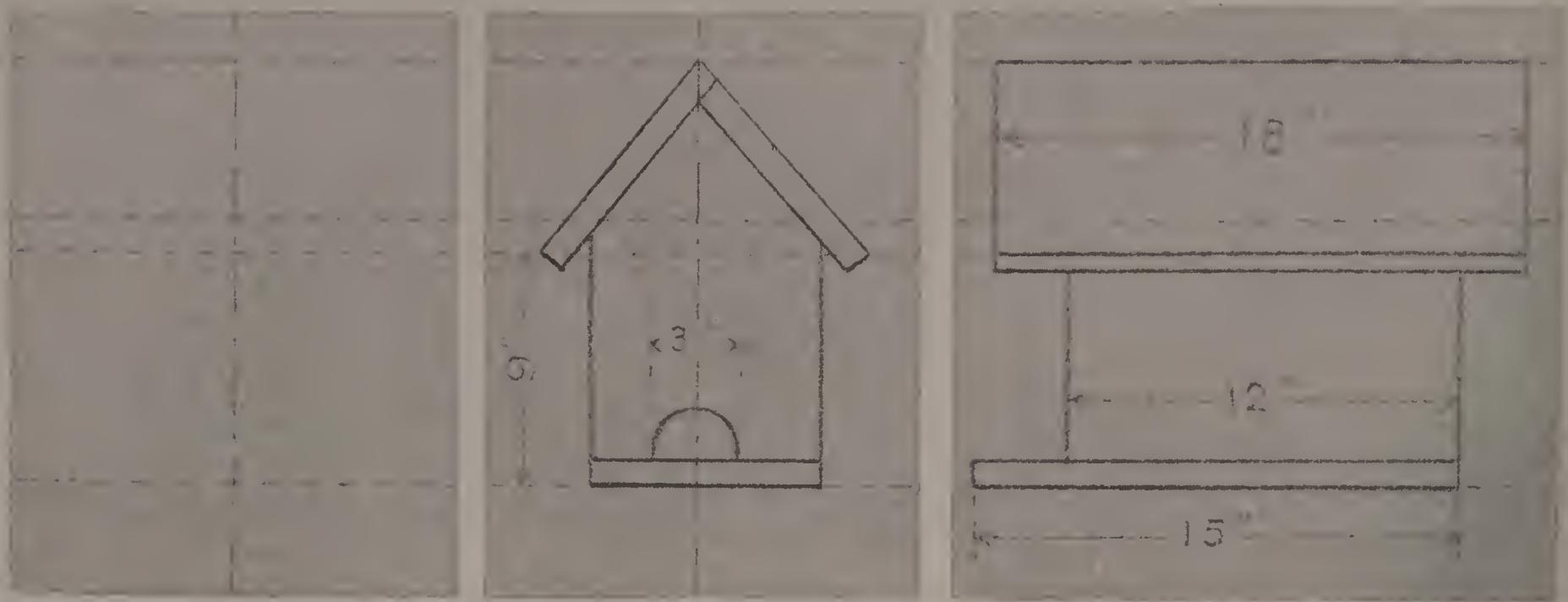
Plan an announcement or sign that can be used on a program or placed upon a bulletin board.



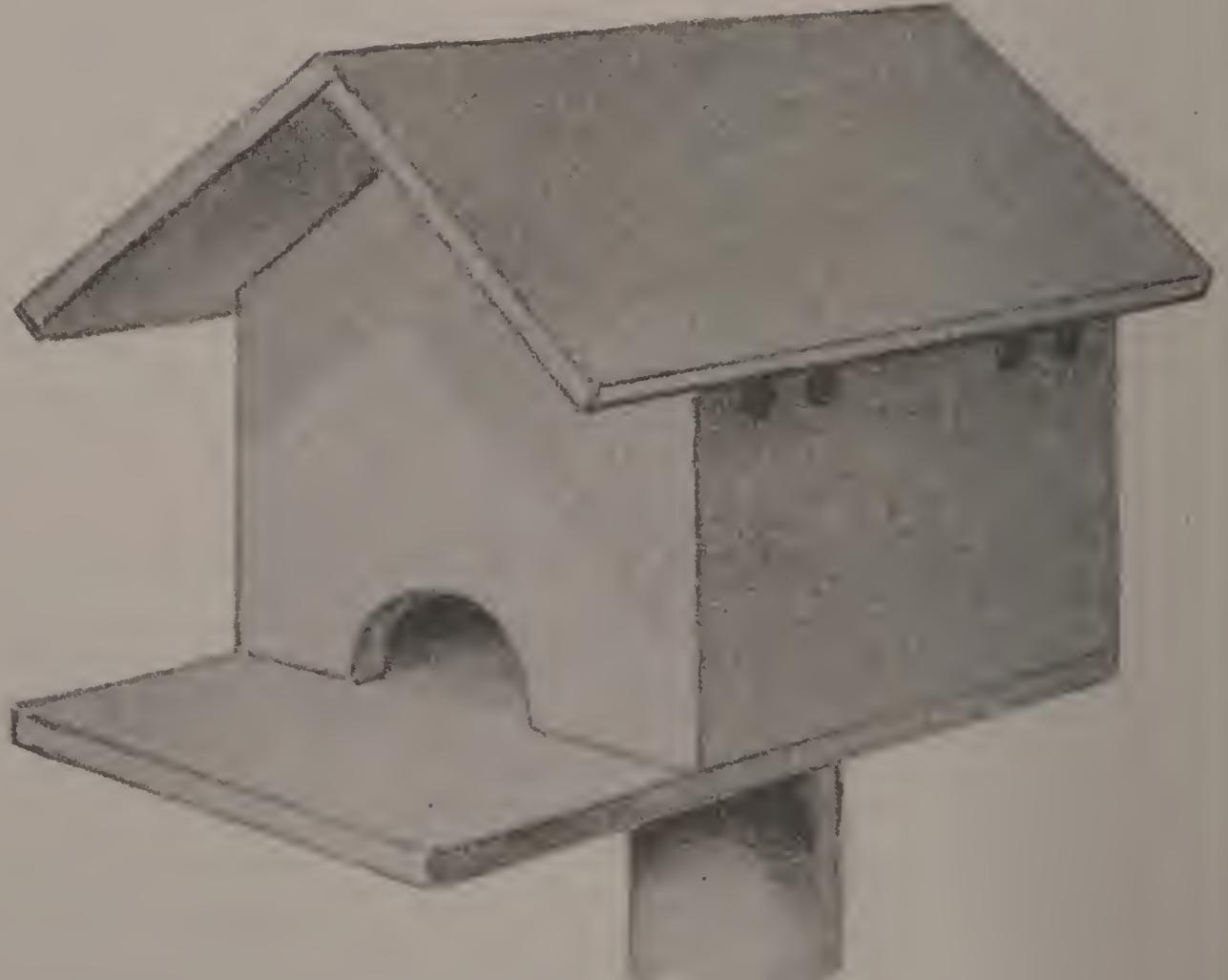
A Portfolio For Drawings: You will enjoy making a safe and convenient case in which to keep your drawings. Two pieces of stiff cardboard, measuring 10" x 13" each, will be necessary. These are laid upon a strip of brown linen 3" wide and 15" long (Fig. 1). Mark with a pencil line the position of the edges on the linen, then remove the cardboards and spread paste all over one surface of the linen strip. Place the cardboards on the strip again and press them down firmly, pasting the ends of the strip over and down (Fig. 2). A sheet of tough paper 15" x 24", brown or gray in tone, is to cover the outside of the cardboards. Mark the corners (Fig. 3). Spread paste over one entire surface of the paper and place the cardboards carefully in position. Press the cardboards firmly down on the paper. Clip the corners and fold over the margins (Fig. 4). Cut and paste flaps to fit three sides of the cover (Fig. 5). Before folding the flaps down, line the inside of the portfolio with 9" x 12" paper. The paper used for covering and lining the cardboards and for the flaps should be of the same quality and color.

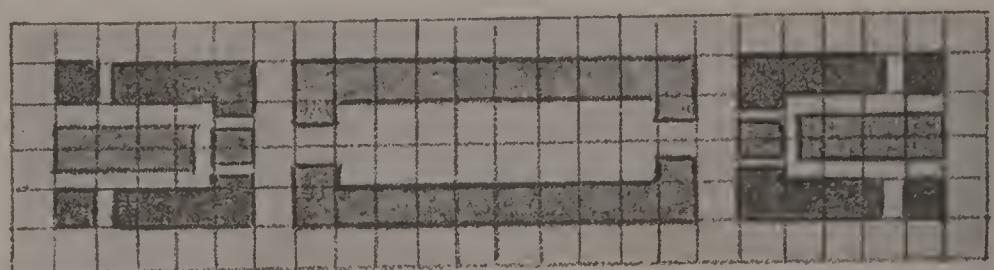
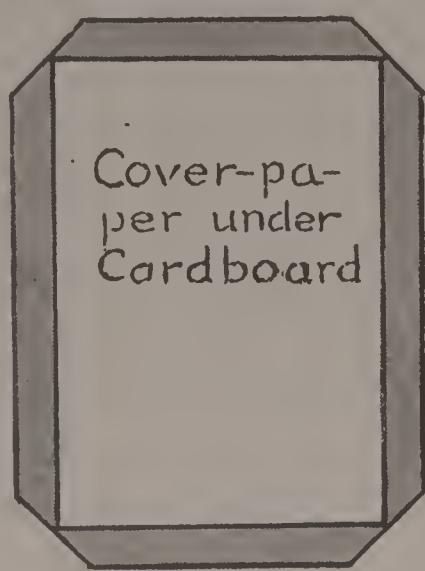
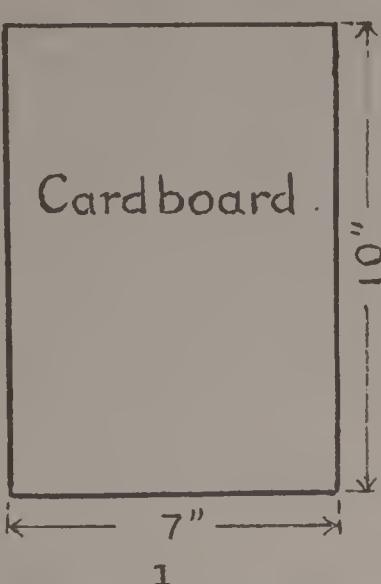


The Portfolio Decorated: One of the covers of your portfolio should be decorated in some simple way. A marginal band will help to emphasize the shape and structure of the cover. This band should be drawn in outline upon the cover, should be about a quarter-inch in width, and should be placed so that its outer edge is about five-eighths of an inch from the edges of the cover. Plan all of the decoration in outline before filling in any part with color. The word "Portfolio" should be carefully spaced on squared paper, measured to fit in length the space between the right and left marginal bands. When the letters are accurately drawn, rub a coating of soft lead on the back of the paper. Carefully pin the strip in place, with the lead rubbing next to the portfolio. With a well sharpened, hard lead pencil trace the letters.



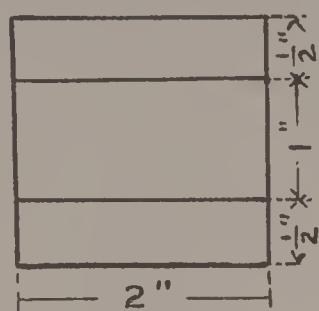
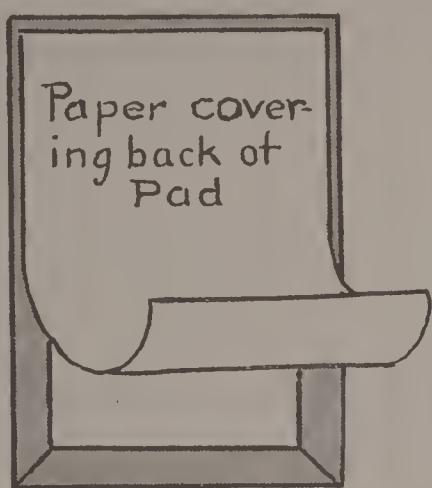
A Bird House: While the girls are employed in making the mat described on page 38, the boys, if conditions permit, may construct the bird-house shown on this page. If this cannot be done in school, the exercise can easily be worked out at home. Boards from soap boxes, packing cases or scrap lumber may be sawed into the proper proportions for the different parts of the bird-house. With thin wood, short nails should be used. The illustrations show the process of construction.





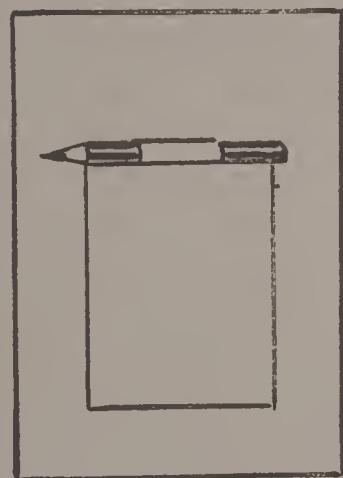
Design planned on Squared Paper

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Pattern for Pencil Holder

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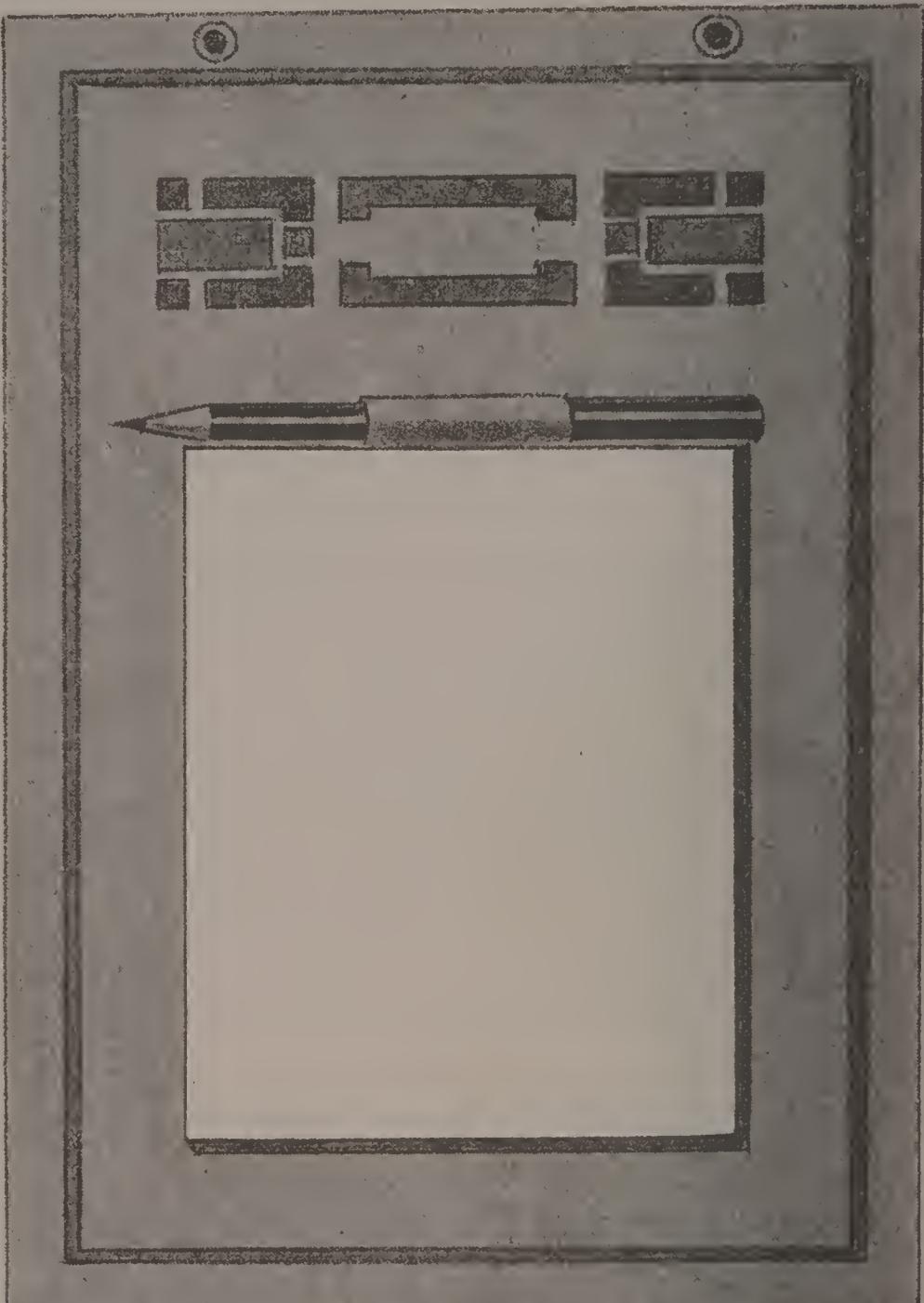
Pad pasted in Position

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Pad with Pencil Holder attached

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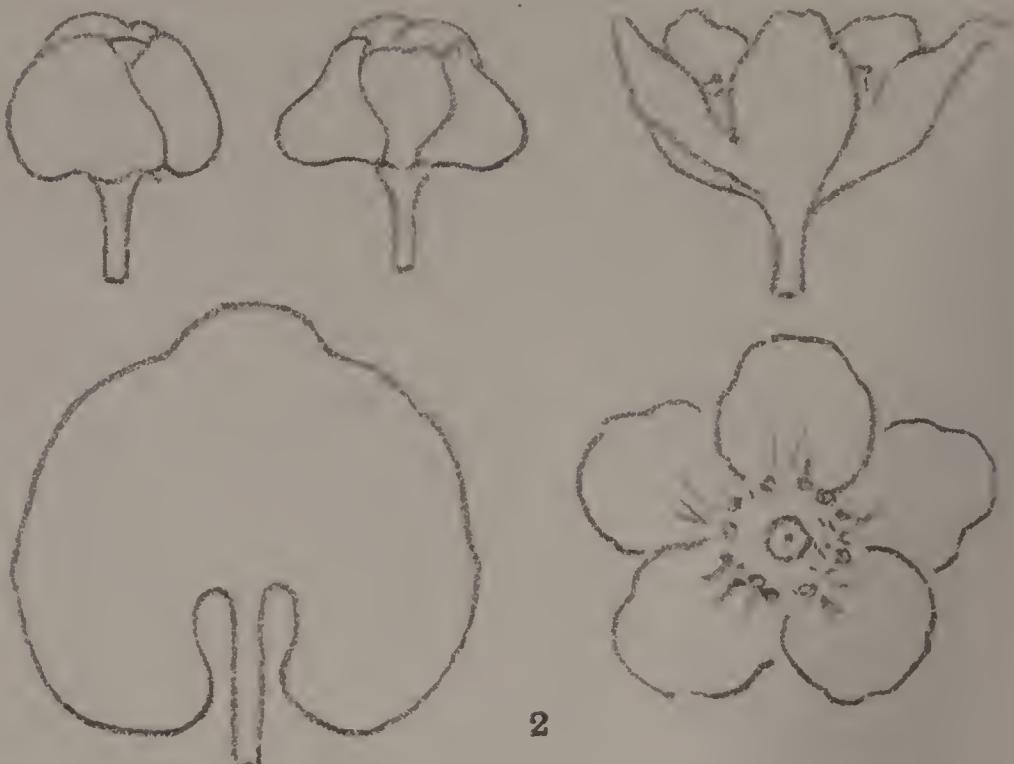


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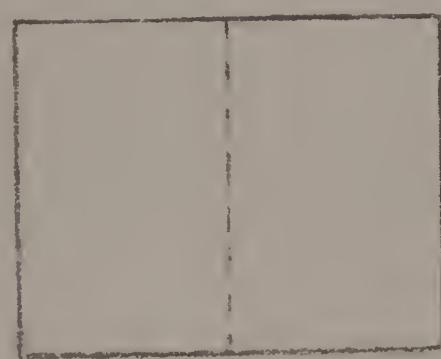
A Telephone Pad: The sketches on this page show so clearly the different steps in the construction of a telephone or memorandum pad that further direction should not be necessary. Cover paper of gray-orange, gray-green, or gray-blue should be selected, and a straight line decoration applied with colored crayon in the complementary color. That is, if a gray-orange cover paper is used (this tone is commonly called brown) the decoration might be in gray-blue; if a gray-green paper is used, use a gray-red decoration; and with a background of gray-blue, use a gray-orange decoration. These color schemes are found on page 2, in this book. The decoration should first be planned on squared paper, and then transferred to the proper place on the pad by means of graphite (soft lead) rubbed on the back of the drawing. Eyelet holes for hanging may be placed with a punch, or a small brass ring may be pasted to the back of the pad. Neat workmanship is indispensable to the beauty of the result.



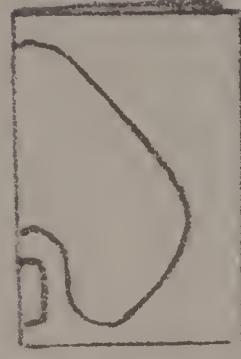
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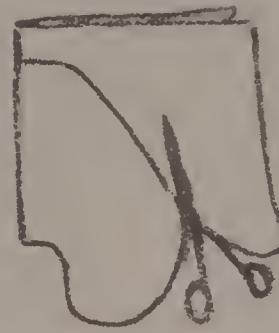
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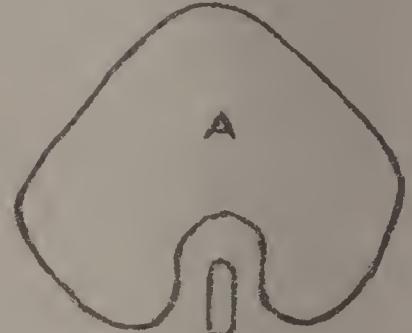
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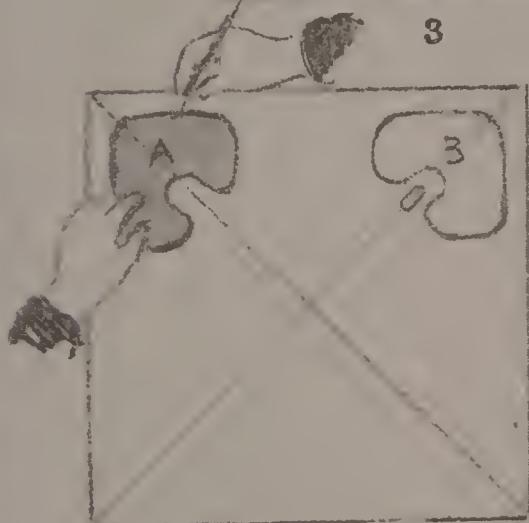
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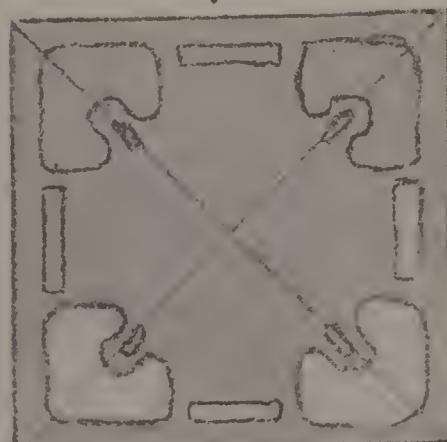
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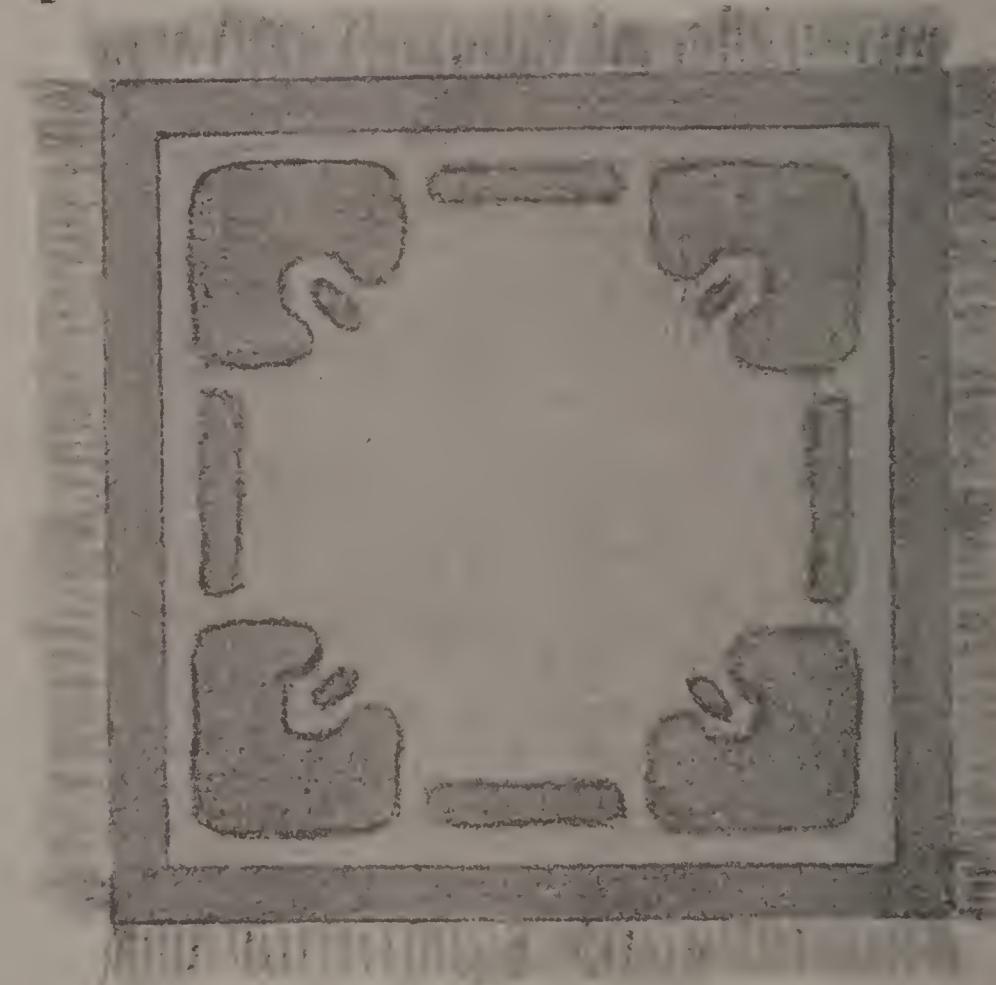
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A Stencilled Mat: A light quality of scrim, or the inexpensive material known as stencillex are suitable fabrics for this mat. From a growth of marsh marigold (Fig. 1) various shapes were drawn (Fig. 2). One of these shapes was selected as a design unit. Figs. 3, 4, and 5 show the process of cutting the shape from paper. Upon a square of paper the exact size of the cloth mat, the shape of the leaf-unit was traced in each corner (Fig. 7). Connecting bands were drawn between the leaf shapes. Then all openings were cut out, making a stencil for the mat. Dark gray-blue water color was applied by means of the stencil.



STUDY IN COMPLEMENTARY HARMONY

A FLOWER STUDY DECORATIVELY TREATED

To the Teacher

The study of the geranium shown on page 39 does not represent the flower exactly as it looks, giving the facts of its color and of its appearance in general. So far as the fact of its growth is concerned, the study is truthful, for a very careful pencil drawing of the plant was made on white paper. The only change made in this was in the arrangement of the leaf masses. The actual plant showed a greater number of small leaves. These were omitted and the three large leaves were used instead. When the drawing was completed, it was traced on the gray-green paper upon which it now appears. The shapes were then filled in with opaque water color, in a color scheme that was suggested by the natural colors of the plant. A treatment of a flower that thus changes and adapts natural growth and color, and uses it to express a certain color harmony not necessarily found in the plant, is called a decorative treatment. It is well for children of the fifth grade to understand the difference between a realistic treatment of a plant, and a decorative treatment.

Suggested Uses of the Study

While such a study as this is too difficult for pupils of this grade to execute, it is a valuable example of decorative treatment and of the particular kind of color harmony that is illustrated in the Color Chart of this book. It would be well to show the pupils a study of geranium in realistic treatment. They might themselves paint from a blooming plant, trying to represent what they see, exactly as it grows. A comparison should then be made between the kind of painting which they have made and the kind of painting shown on page 39. In the latter, we have flat shapes, with no effect of light and shade, no treatment of the surface to make it look "natural," no roundness of stems, no texture. The designer has used the beautiful shapes of the geranium to form an interesting composition, and he has filled in these shapes with colors that express a certain harmony. He might with equal freedom have chosen any other color scheme,—blue and orange, yellow and violet, etc. In treating flowers decoratively we are not bound to follow the natural color schemes that we see.

A Good Example of a Complementary Harmony

The study should serve as an example of the use of a complementary harmony of color,—red and green. But the tones seen here are not the intense tones found in the Color Chart on page 2. They are softened and grayed, thus better fulfilling their decorative purpose. We would not hesitate to use such reds and greens as these in decorating a room, in arranging a costume, or in stencilling a bag. The attention of pupils should be called to the scale of colors, below the study. Let them locate in the study each one of the five colors found in the scale.

Tints and Shades of Red and Green

The darker tone of gray-red seen in the flower is the normal red of the Chart, grayed by the addition of green. The lighter gray-red is a tint of red, grayed in the same way. We add white (or water) to a normal color, to obtain a tint; and we gray that tint by the addition of its complementary color.

The green tones of the study are normal green, grayed by the addition of red; a shade of green and a tint of green, both tones grayed by the addition of red, are used in the dark leaves and in the stems.

SUGGESTIONS TO TEACHERS

(Continued from Page 2, of cover.)

Lettering

Pages 26 and 28. Serifs are introduced in the alphabet on page 26. This is one of the exercises that pupils may with profit copy. Great care must be exacted from the pupils in the placing of the serifs. They must be of uniform length and the ends of the strokes for the letters must not stick through.

Page 28 suggests two attractive arrangements that may serve a useful end. Other signs or announcements of local importance may be substituted for those on this page.

Design

Pages 28, 32, 36 and 38. The design element is plainly seen, in the letter arrangements on page 28. Both the borders and the units employed are fine examples of spacing. Black and one color, on gray paper make a pleasing combination for work of this kind. The portfolio on page 32 should be decorated in a scheme of complementary colors. Gray-blue on a gray-orange (brown) cover paper,—gray-red on gray-green, or gray-violet on gray-yellow, would all be good. The illustrations and text on pages 36 and 38 are full of suggestions for Christmas gifts, and would form extremely interesting exercises for that reason.

Construction

Pages 30 and 34. The portfolio should be made by boys and girls, and should be used as a receptacle for their drawings. The bird-house (page 34) will probably suggest a home exercise, although in schools where equipment is provided for such work, this lesson could, of course, be easily presented during regular hours. The boys might work this problem as a substitute for the somewhat feminine problem of the mat, on page 38. Both boys and girls should construct the telephone pad, on page 36.

Picture Study

The pupils should read, as a regular class lesson, the text on page 22. This may form the basis for a language lesson or composition, written in the pupils' own words. Other pictures of the harvest may be studied in a similar way. Not all may be so fine in color, but if they serve to open the eyes of children of this age to the dignity of labor and to the beauty of the harvest season, they will have served a good purpose. Pictures by Dupré, Breton, Millet and other artists who have painted pictures of the harvest and of labor in the fields would form an interesting group.

Color Theory

Pages 1, 2, 20 and 39. The graying of the bright primary and secondary colors by adding to each a touch of its complement, is not too difficult an experiment for pupils of this grade. The processes of graying colors, and the mixing of neutral gray are fully explained on page 1. Page 19 explains the examples of complementary color harmony shown on page 20. The text matter on page 40 suggests the use of the color plate on page 39. This work in technical color study should be given during the last weeks of the year's study.

THE - GRAPHIC DRAWING - BOOKS

BOOK - SIX



THE - PRANG - COMPANY

NEW YORK - CHICAGO - BOSTON - ATLANTA - DALLAS

SUGGESTIONS TO TEACHERS

General Plan

It will be observed that the higher books of this series contain a less proportion of realistic nature drawing, and a greater proportion of exercises in design. Many of these exercises are based on natural forms, such as plant and animal shapes. Perspective assumes a more important place in the work of the sixth year, and working drawings are presented for the first time. Landscape as a special topic has been omitted. The teacher may present the lessons, page for page as they appear in the books, or she may adapt the work to suit local conditions. The illustrations in the books should not be copied. They are given as suggestions, to aid the teacher in her selection of material for the pupils to study. They also show the method of rendering, or technique, that is possible for pupils of this grade. The classification of work is under the heads of Nature, Object Drawing and Perspective, Figure and Animal, Lettering, Design, Construction, Picture Study and Theory of Color.

Nature

Pages 3 and 5. As the work develops, more careful drawing should be required, both from nature and from objects. For this reason, the pencil is employed, more and more, as a medium. The perspective of flowers should be studied, as indicated by the small sketches on page 3, and details of growth should be drawn in pencil outline. The teacher should find opportunity to pass upon the merit of an outline drawing, criticizing its growth, proportion and general truthfulness to nature, before the pupil is permitted to finish his sketch in pencil values. No amount of "finish" will make a bad drawing good.

Design from Nature

Pages 7, 9, 11, 13 and 39. Such lessons as are given on pages 7 and 39 should follow the study of the plant chosen as a motive. The student will thus appreciate the value of nature drawing as material for design, and his work will be richer and more vital if he works directly from the living plant. Figs. 1 to 5 show an easy device for preparing a stencil pattern for a border. Color effects in similar exercises are shown on page 39. The idea of using a pad of color, instead of a liquid as shown on page 9, will be found very valuable. If the dyes in the stick-printing outfit are used, the work must be pressed with a hot iron over a wet cloth, to make the color indelible. In designing from insect forms, try to obtain mounted specimens. Such animal shapes as are illustrated on page 13 will probably have to be taken from pictures.

Object Drawing and Perspective

Pages 17, 26, 28, 30 and 32. The simple but important perspective principle that distance decreases the apparent size of objects should be definitely taught in this book. A sketch similar to the upper drawing on page 17, should be made by the pupils, substituting other objects for the apples. Trees, figures of skaters on the ice, boats upon a lake, etc., all suggest interesting sketches. Compare the lower illustration on page 17 with the drawing and the diagram on page 26. The hollow cube, with the device of the tooth-picks and the string, is a great help in making the principles of foreshortening and convergence plain to pupils of this grade. Home sketches from large objects, such as those suggested on page 30, should be encouraged. The pupils can stand or sit before a table, bed, desk, bench, chair, etc., so that they can see large surfaces in parallel perspective, and can prove to themselves the theories of perspective which they are often unable to see, in the observation of small objects.

(Continued on Page 3, of cover.)

THE
GRAPHIC
DRAWING BOOKS

A SERIES OF GRADED DRAWING BOOKS
PRESENTING GRAPHICALLY, BY MEANS
OF PROGRESSIVE STEPS, A COURSE IN COLOR,
DRAWING, DESIGN, CONSTRUCTION AND
PICTURE STUDY



THE PRANG COMPANY

SUGGESTIONS FOR PROTECTING THE COLOR CHART

The Color Charts in this series of Drawing Books are painted by hand,—the work of an expert colorist. It is impossible to reproduce by any known process of printing the exquisite color quality and velvety bloom of these Charts. It will be readily seen that such delicately adjusted colors will not stand, without injury, the usual wear of a school text book. For this reason, the following suggestions are given for their protection:

1. Mount the Chart for this book on a piece of cardboard a little larger than the size of the Chart page. A little paste applied to each of the four corners is all that is necessary. Make a cover for the Chart by cutting construction paper, of a grayed tone, one inch longer than the longest measurement of the cardboard. Paste this extra inch to the back of the top of the cardboard. Fold over to make a hinge. This can be done in primary grades.
2. Follow the steps given above, adding an easel support to the Chart, by pasting a strip of cardboard about 2" x 6" to the back, as a brace. Score the strip about an inch from the top, to make the hinge. Paste the inch space to the back of the Chart. This device will hold the Chart in an upright position, when it is so desired.
3. Make a passe-partout case for the Chart. Cut a piece of cardboard $\frac{1}{2}$ " larger on all sides than the Chart. From a sheet of transparent celluloid, cut a piece the size of the cardboard. Fit the cardboard and the celluloid together and paste passe-partout binding on three edges,—two long and one short edge. This makes an open case, into which the Chart may be slipped. An easel back may be added, if desired. When protected in this way by the transparent cover, the Chart may be used in class-room work without being removed from the case.

Pages 1 and 2 of this book consist of a detached Color Chart which should accompany each book.

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A PRACTICAL COLOR THEORY

Color Chart No. 6

To the Teacher

The Color Charts in this series of books present a color theory which will be found of the greatest assistance in establishing color standards and color harmonies. The Charts may be duplicated by the pupils, or they may serve as standards of technical color to which the various exercises in design and color may be referred. The making of a Chart after the model on page 2 in this book may be easily accomplished by pupils completing the sixth year, as only one additional step is taken,—the mixing of hues. Water color is the best medium for this work. While the primary and binary colors with their hues may be quite successfully matched in colored crayons, the pupil who mixes water colors in the effort to reach the standards of the Chart, will learn infinitely more about color, than by simply rubbing on a dry color, already prepared.

The teacher should herself prepare a chart, following the directions given below. Directions for mixing and laying primary and binary colors are given on page 1, in Books One and Two. Directions for mixing neutral gray and for "graying" colors are given on Page 1, Book Five.

Hues

Hue is the step between the primary and binary colors. Hue is named with reference to the amount of primary color present in a tone. For instance, to normal green of the Color Circle add yellow, and it becomes a yellow-green. To normal green add blue and it becomes blue-green. Yellow-green and blue-green, then, are hues of green.

Analogous Colors

Analogous colors are those which are adjacent or neighboring in the Color Circle. For example, yellow, yellow-orange and orange form one group of analogous colors, and red, red-violet and violet, another, etc.

Analogous Color Schemes

Analogous color harmonies may be used as color schemes. Like complementary harmonies, they are almost never used in their full strengths or intensities. The diagrams under the head "Analogous Harmonies" on page 2 illustrate three groups of analogous harmonies, in full intensity and in grayed intensity.

How to Mix Hues

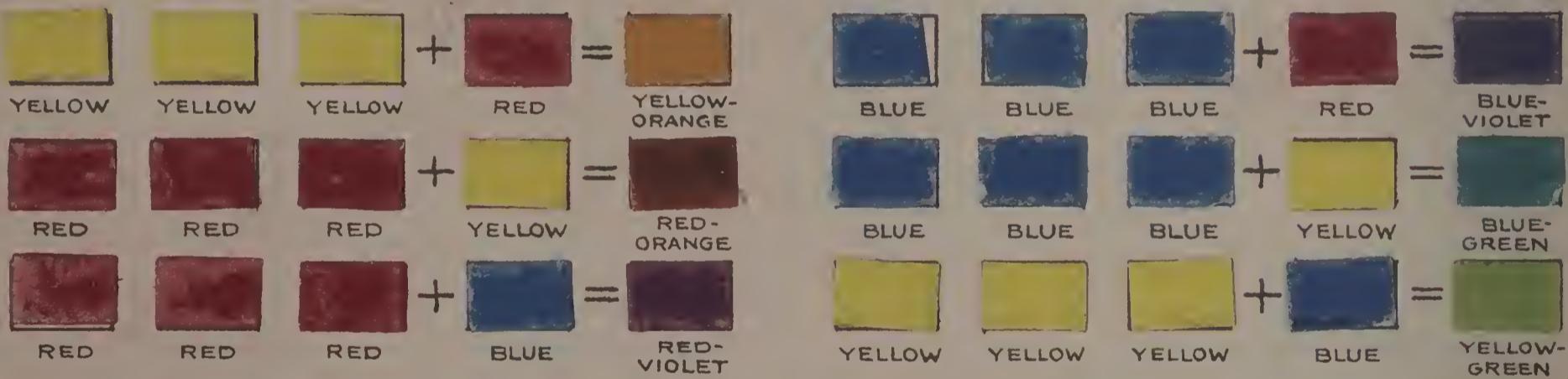
The diagrams under the head "Hues" on page 2 explain the proportions of colors blended to make the hues shown in the Color Circle. They should be read as follows: Three parts of yellow plus one part of red equals yellow-orange; three parts of red plus one part of yellow equals red-orange; three parts of red plus one part of blue equals red-violet; three parts of blue plus one part of red equals blue-violet; three parts of blue plus one part yellow equals blue-green; three parts of yellow plus one part of blue equals yellow-green.

Three More Pairs of Complementary Colors

In the Color Circle on page 2, three additional pairs of complementary colors are seen. They are: yellow-orange and blue-violet; red-orange and blue-green; red-violet and yellow green.

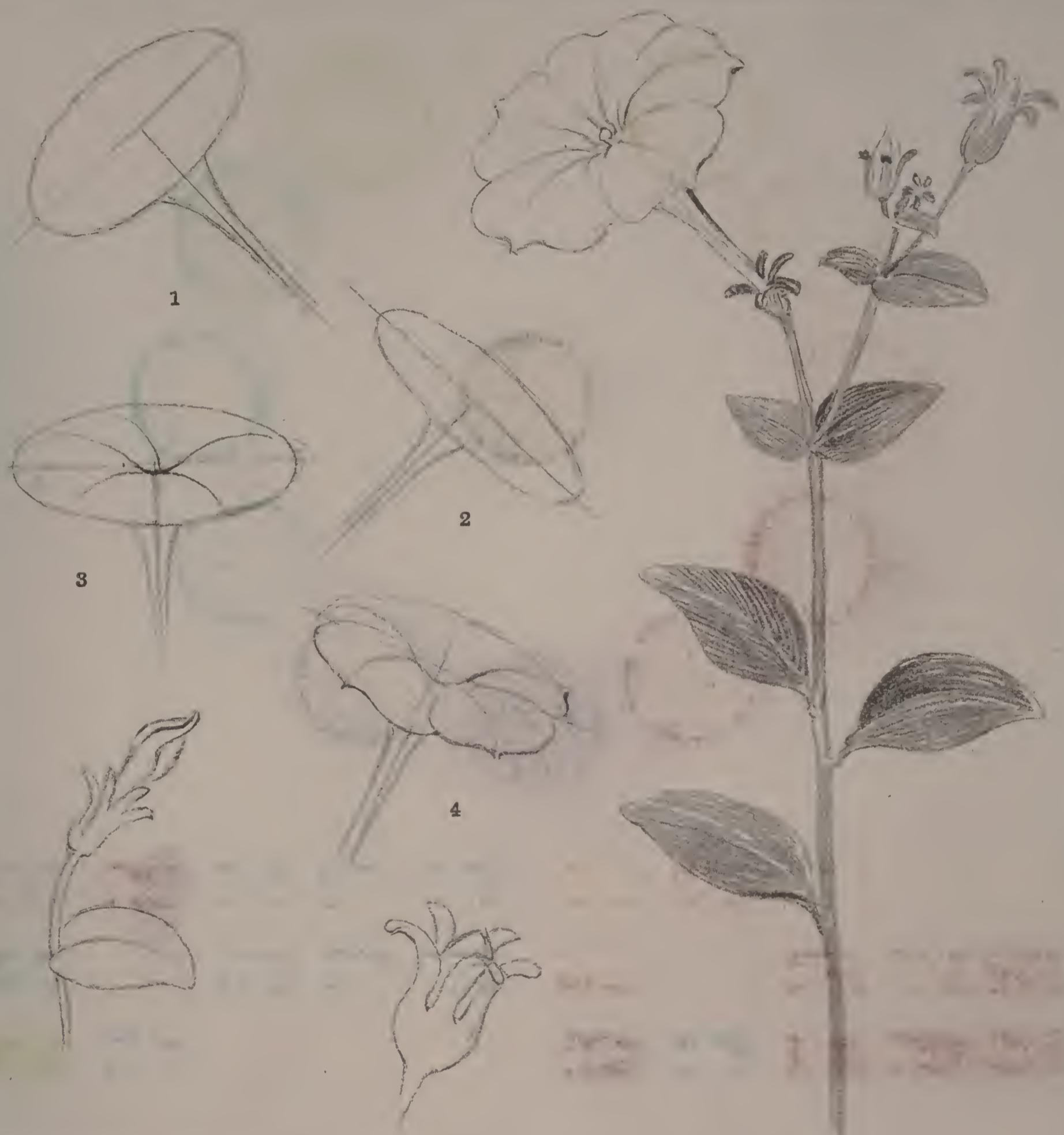


PRIMARY COLORS, BINARY COLORS AND HUES



ANALOGOUS COLOR SCHEMES





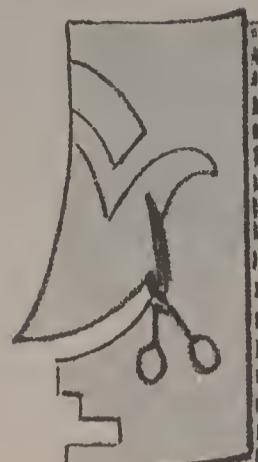
Flowers in Different Positions: A flower or leaf spray seldom shows us all parts of its growth in the same position. It would make a tiresome sketch, if this were true. When flowers are circular in shape, as so many are, we must look for the changes that take place in their outlines, exactly as we look for changes in objects that are circular. Figs. 1, 2, 3, and 4 show different positions that a petunia might take. In every one of these, the appearance of the top of the flower is an ellipse. The long diameter of the ellipse is at right angles to the short diameter. The short diameter, when extended, goes down through the middle of the long tube of the flower. Study carefully and draw a sketch of a growth of morning-glory.



A Branch of Bayberry: If you are fortunate enough to live where this beautiful shrub grows, you will find it a delightful subject for a pencil sketch. The stems are tough and woody, the leaves are a light value on one side, and a darker value on the other, and the berries that cluster so thickly on the stem are a delicate gray-violet in color. Figs. 1, 2, 3, and 4 show you how to begin and proceed with your sketch. If the bayberry does not grow near you, make a sketch of some other berry-bearing twig.



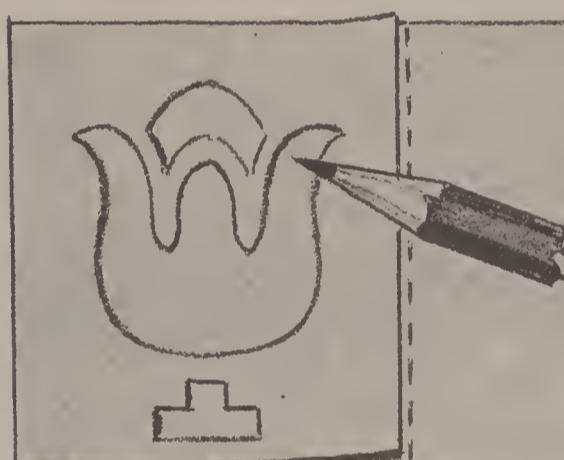
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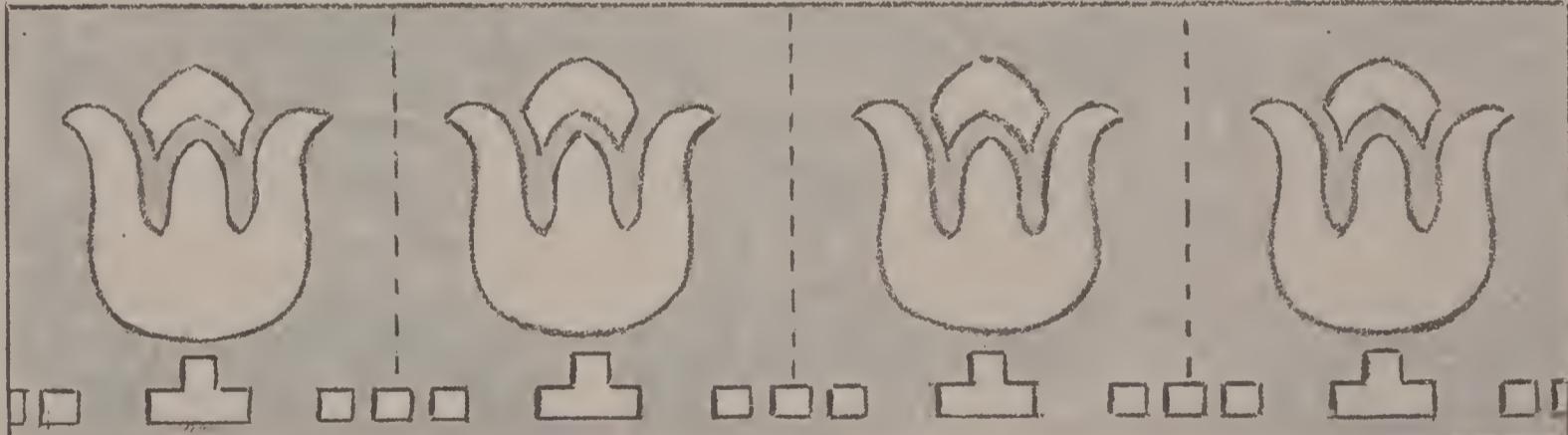
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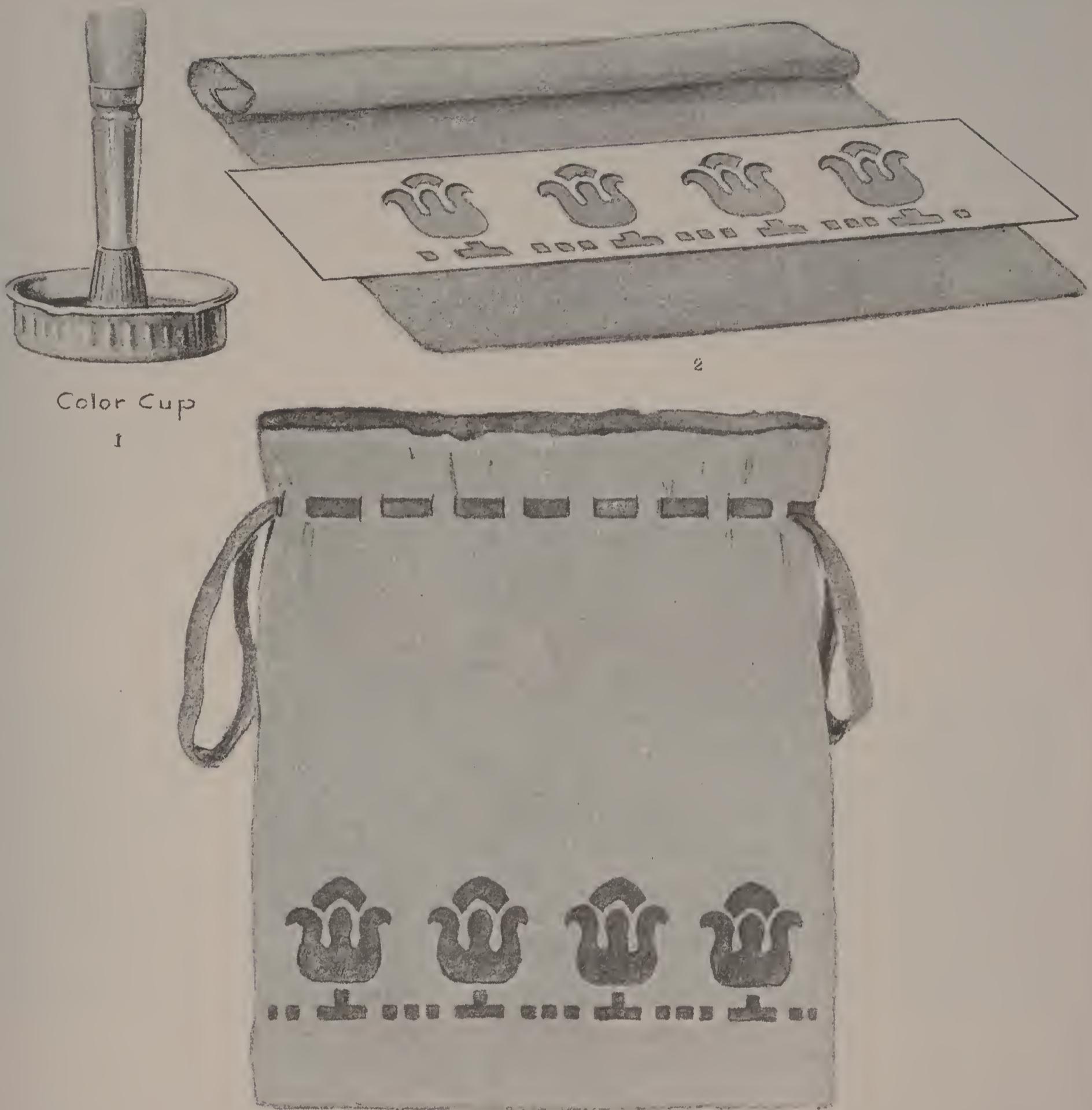


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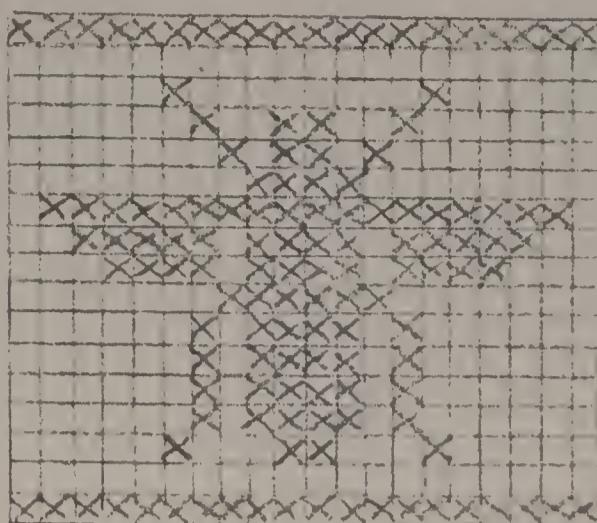
A Design Motive From the Petunia: Fold a strip of paper about two inches wide and eight inches long into four equal parts. Unfold the strip, and fold the left edge to meet the nearest crease. Upon this fold, and using the folded edge as an axis, draw the shape of half of a unit. Correct this shape, and cut it out (Fig. 2). Open the fold and you will have Fig. 3. Fold the square containing the unit over on the next square and trace the shape (Fig. 4). Cut out the traced shape by folding it on its axis, as in Fig. 2. Fold the strip in the middle, and trace the two shapes on the remaining squares. Fold on the axis and cut out the shapes, as before. You will have a stencil pattern to use on the bag in the next exercise.



A Bag Stencilled With Dyes: White or natural colored linen or crash may be used to make a bag such as is shown on this page. If you stencil your design upon it with the dyes that are prepared for stick-printing, you will be able to wash the bag, when it becomes soiled. In the stick-printing outfit there is a clear cup into which you must place a few drops of water or alcohol. Pin your stencil securely over the surface you wish decorated. Rub the stencil brush over the wet pad, then rub it over the colored pad (Fig. 1). Apply the color with the stencil brush. Blue on white linen will make an effective color scheme. Dyes used in this way will not run nor "creep" under the stencil.



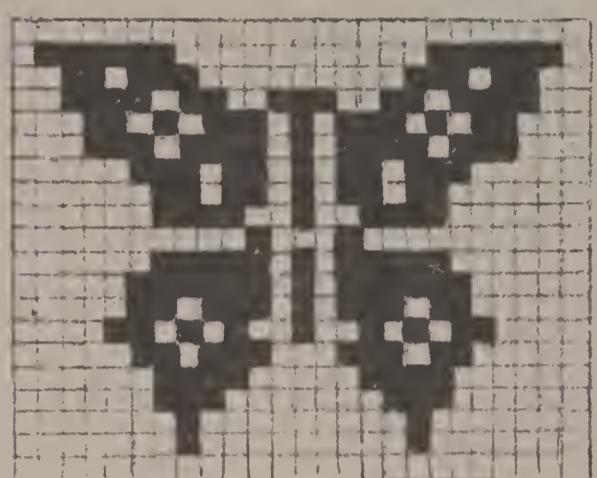
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Design Motives From Insects: Bees, butterflies and many other insects provide interesting shapes for design motives. If the living specimen is not available sketches can be made from some mounted collection of insects. After the drawing is very carefully made and studied as to proportion, shape, size, etc., it should be repeated on squared paper and the curves reduced to straight lines. Certain elements can be omitted in this process. Compare the realistic drawing of the bee on this page with Fig. 2 and see how the whole thing has been simplified in Fig. 2 into a few shapes. The expression of these shapes by crosses suggests its use in cross-stitch embroidery. In Fig. 5 the expression of the butterfly motive suggests its use on squared paper. The beetle motive could be used as a stencil decoration and applied to cloth or paper.

From some insect shape make a design motive which you can use in the decoration of an object.



REPRODUCED DIRECT FROM ORIGINAL BY COLOR PHOTOGRAPHY

BY SPECIAL PERMISSION METROPOLITAN MUSEUM, NEW YORK

GOSSIP
CARL MARR

PICTURE STUDY: GOSSIP

By Carl Marr

Picturesque Rooms

Have you ever thought about the kind of houses or the kind of rooms that artists choose for their pictures? If you visit a museum, or if you look over a collection of pictures that are reproduced from paintings, you will seldom see a house such as you live in, or a room that is decorated and furnished in a strictly up-to-date style. You will see, rather, a peasant's cottage with a thatched roof, a colonial kitchen with a low ceiling and a huge fireplace, with strings of dried fruits and ears of corn hanging from the ceiling, or a stable-yard in England or Germany, with chickens and geese crossing the threshold of a low-roofed building. Artists look for what they term the picturesque quality, in choosing subjects for a picture. This picturesque quality suggests something of the life of the people who live in the houses. Pictures have their own way of talking to us,—or at least of making us understand many things that it would be difficult to put into words.

The Room in the Picture

The room shown in the picture on page 21 is not like a room that we see every day. It is full of picturesque quality. It may be a living-room or a dining room or part of a big, old fashioned kitchen. It has a long, low window, curtained with gauzy white. The window-sill is deep, making the best kind of a shelf for blooming plants. In front of the window is a table spread with a white cloth, and upon the table is a loaf of bread, some tea-cups and the few dishes necessary for a simple meal. It is evidently a peasant's comfortable home, picturesque and inviting.

The Two Girls

But attractive as the room is, our chief interest is in its occupants. Two girls, dressed in the peasant costumes of their country, are busy with their spinning. In the eyes of their thrifty Dutch mothers, it would be a sin for these girls to spend an afternoon in each other's society with no work in their fingers. So the distaff and the spindle are given a prominent place in the picture, to suggest this idea of old-country thrift. But the bright faces of the girls give evidence that something besides spinning is occupying their minds. And this "something" is expressed in the name of the picture,—Gossip! Girls are a good deal alike the world over, whether they are born in Holland, or in France or in America, and when they get together they like to talk over their friends and the affairs that interest them. This innocent and natural characteristic is splendidly shown by the artist, in this picture.

The Color Scheme Used

The whole picture is painted in grayed tones of color. There is a suggestion of sunlight on the tablecloth, and also on the apron, cap, face and arms of the girl seated at the right. Deep shadows are cast by the table and by the figures of the girls. Notice the warm tones of these shadows. This makes us think of the great distinction between shadows in-doors and out-of-doors. Out-of-door shadows are nearly always cool in tone. The gray coloring of the picture is enlivened by touches of bright color seen in the blue dress of one of the girls, the blossom in the window and the various articles set upon the table.

Carl Marr is an American artist, born in Milwaukee, 1855. He is now living in Munich.



METROPOLITAN MUSEUM

SHOOTING THE RAPIDS. SAGUENAY RIVER.

Winslow Homer

Picture Study: This stirring picture of the perilous passage of a birch-bark canoe through the rapids of the wonderful Saguenay river in Canada, was left unfinished in the artist's studio, at the time of his death. That some changes were intended is shown by lines of white chalk, seen in the original, and by the fact that the bare canvas shows, in places. But even as it is, the picture is given an honored place in the Metropolitan Museum, in New York, because it is characteristic of the strength and faithfulness of the artist in portraying the fierce power of waves in storm or in action. In the picture, the middle figure is a sportsman, seated in the bottom of the boat, grasping the gunwales with both hands. Back of him is a Canadian guide, holding a paddle. In front of the canoe is another guide with his hands in position for paddling, although the paddle has not been painted. The wave on the crest of which the boat rests is a slate-gray, in the original, and a yellowish spray from the rapids rises beyond the boat. A steep hill on the farther shore of the river slopes down at the right, showing a second hill, and a bit of gray sky.

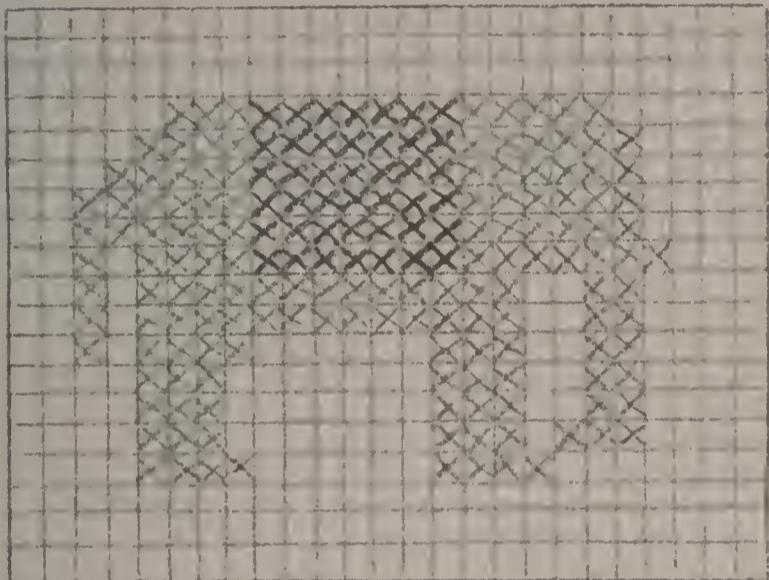
Winslow Homer was born in Boston, in 1836. His ancestors were sea-faring people, and he inherited from them a love for the ocean, and of out-of-door life. Very early in his life he showed a taste for drawing, and by the time he was twelve years old he had made many sketches which showed not only his interest in hunting, fishing, and boating, but also his genius as an artist. His father did not discourage his efforts, but apprenticed him at the age of sixteen to a Boston lithographer. When Homer was twenty-one he worked as an illustrator, and a year or two later, he began the serious study of painting. His pictures were from the first firmly constructed, well drawn, and striking. He saw clearly and definitely, and had the great gift of telling what he saw, sincerely and forcibly. Homer died at his home in Scarboro, Maine, in 1910.



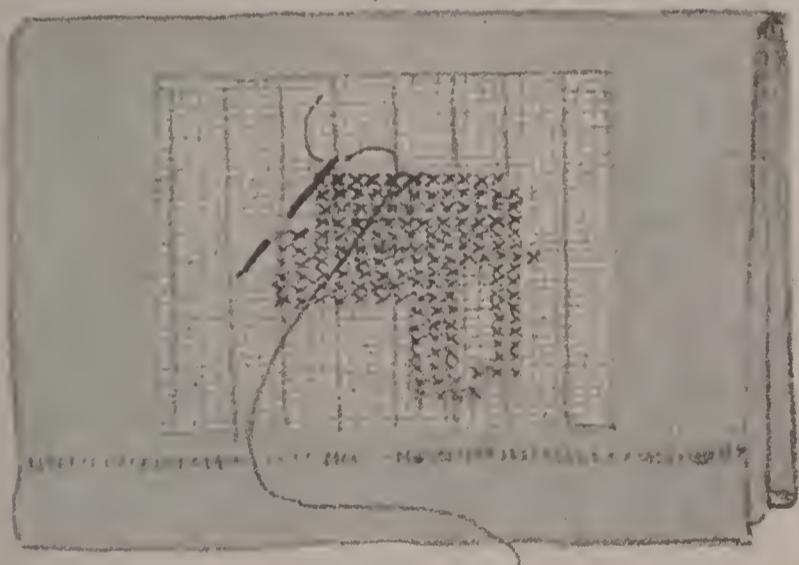
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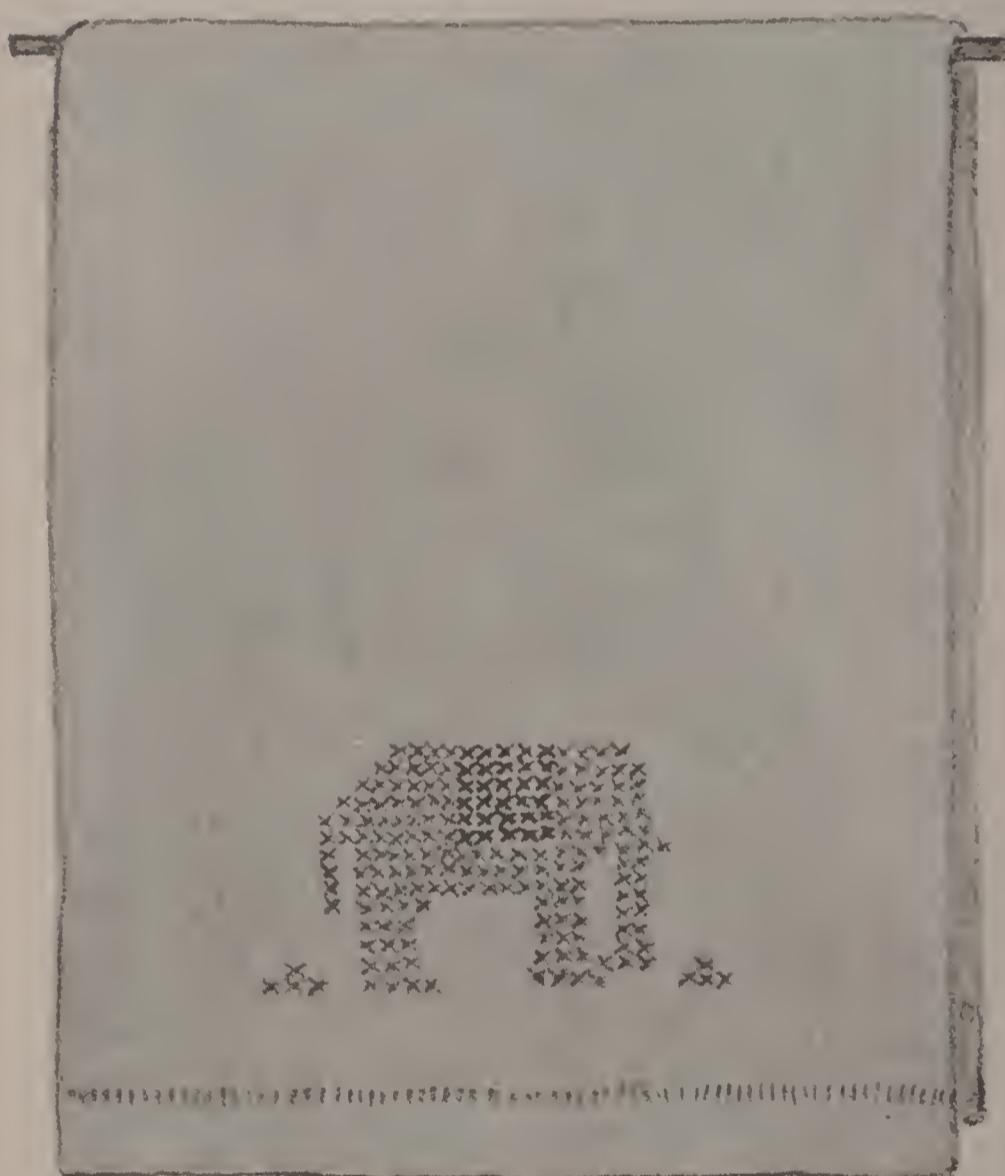
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Design For Cross-Stitch Embroidery: It is an easy step from designs made on squared paper to cross-stitch embroidery. You will enjoy using your own designs for work of this kind. Prepare squared paper by ruling lines an eighth of an inch apart. Then draw in outline the shape of an animal upon these small squares. Modify and change the outline until the form is expressed by straight lines. Fill the shape with crosses (Fig. 3). Repeat the design upon the towel-end or other article by basting a piece of Penelope canvas firmly in place, and "counting the stitches." Use cotton that will not fade. When the design is completed, cut the basting threads, and pull out the threads of the canvas. The guest-towel shown in Fig. 5 was hemstitched and decorated with the elephant design, worked in gray and red cottons.

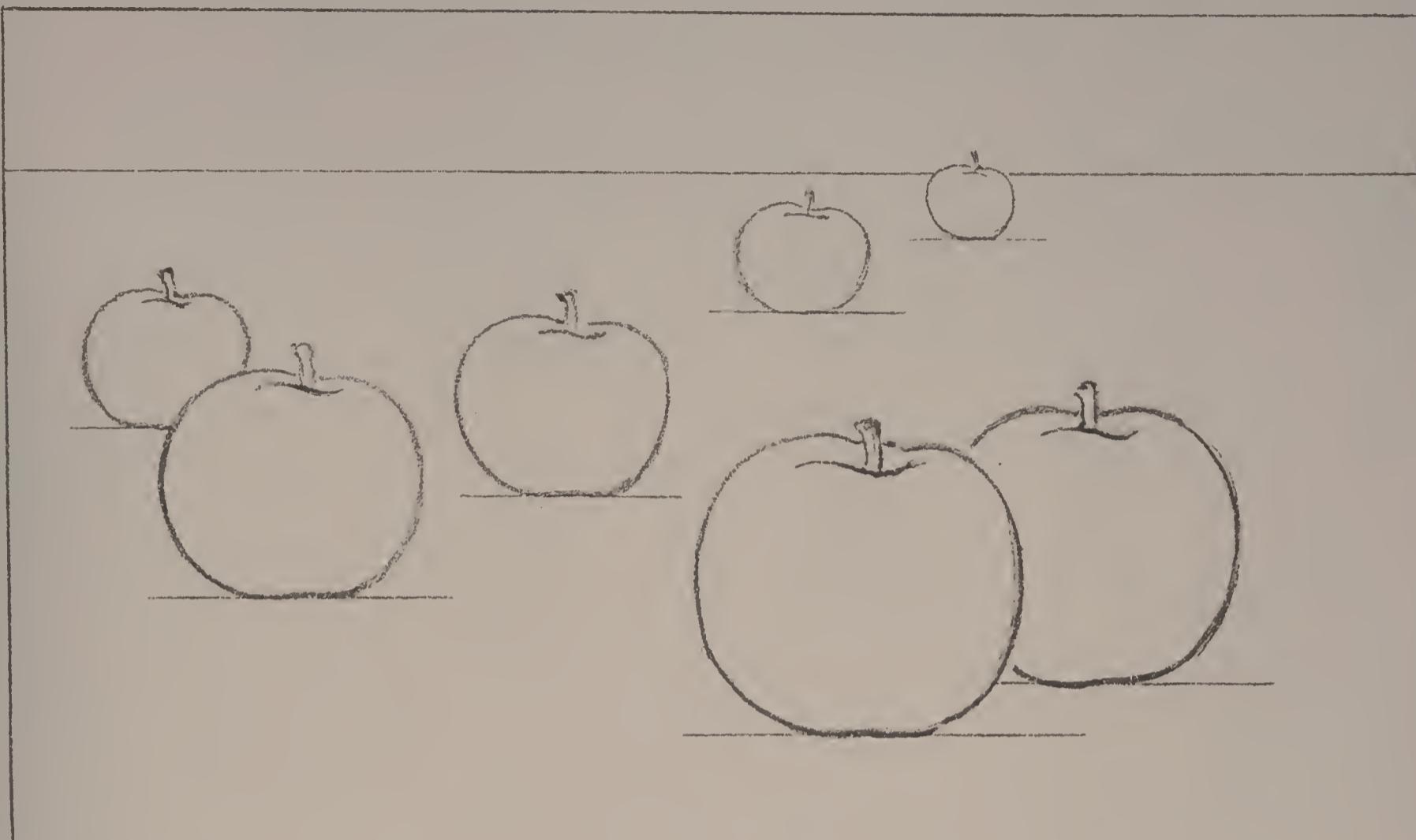


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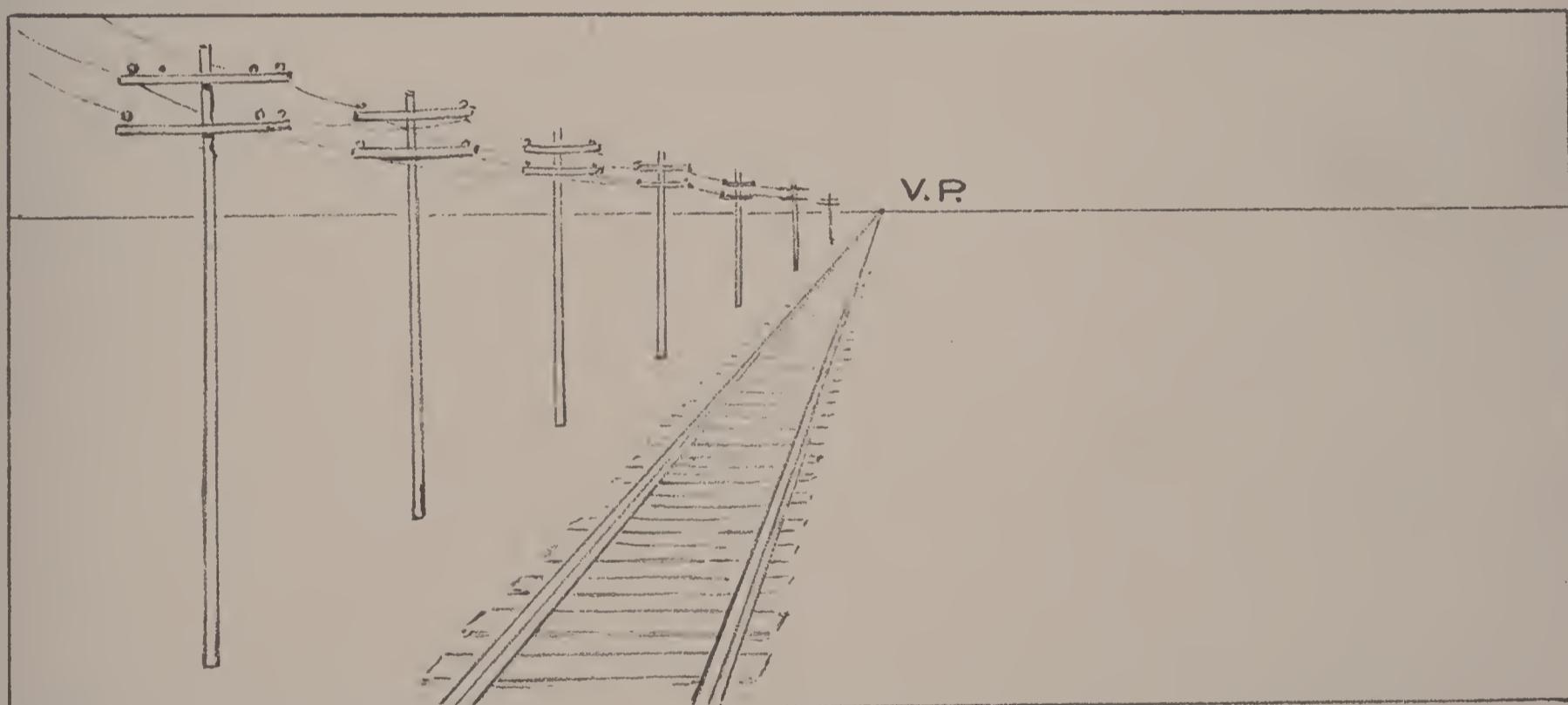
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Figure Drawing in Pencil Values: Pencil drawings that show strong contrasts of light and dark are more interesting than those that are of one value. Therefore, when selecting a pose, choose some one whose dress or costume shows a striking contrast in value. A girl with a white waist and a dark skirt, a child with a white apron over a dark dress, or a boy whose blouse is light colored in contrast with the rest of his clothing, are all good subjects. In addition to these matters of dress, the suggestion of some action is also desirable. In climbing the ladder, the action necessitates different positions of feet, legs, knees and hands, and hence makes a more interesting study, and a more attractive result.

Sketch the leading lines of the pose in light lines, first. Then lay on at once the strokes, expressing the different values. Finish the light masses in accented outline.



1



2

Effects of Distance: A number of apples, all of the same size, are represented in Fig. 1, as being placed upon a large table. They are at different distances from the front or nearer edge. The nearest apples look largest, and the apple that is farthest away looks smallest.

Fig. 2 is a diagram that represents the same truth. The telegraph poles grow shorter and shorter until they disappear altogether. Their bases, in the picture, are placed higher and higher, and their tops lower and lower, until all bases and all tops meet in a point called the Vanishing Point. A horizontal line drawn through this point represents the eye level, or the place where, on a horizontal plane, the earth and sky seem to meet.

FIGURE DRAWING IN COLORS

Choosing A Model

If we take pains to select an attractive subject for a pose, our sketches will be almost sure to turn out well. Children, with their bright hoods and mittens, their hair-ribbons and neckties and muffs and red stockings, are the best kind of models to draw with colored crayons, aided by a few touches of white chalk. It is not best to allow little children to really "pose" for any length of time. They quickly tire of keeping one position. But they are glad to put on the costume that you wish to draw, and wear it, walking about the room as you sketch. You must learn to do this kind of drawing rapidly and to put down the most important things first, filling in the shapes and putting on finishing touches when the little subject of your sketch is no longer there.

The First Thing to Put on Paper

First decide upon the height of your sketch. This has nothing to do with the real height of the figure. It only shows the space your sketch is to occupy. Suppose you plan a sketch that is to be ten inches from the top of the head to the foot. Draw a light vertical line to indicate this height. Then decide how much of that height is needed for the head, for the waist or coat, for the length of the skirt or trousers, and for the legs and feet. Next think about the width and shape of these various parts and sketch them in lightly. If your work is correct up to this point, you will be quite sure of a successful drawing, because you will have studied the proportions and shapes of the most important elements of your sketch.

Laying in the Color

Colored papers provide a harmonious background for many exercises, and sketches that might look commonplace on ordinary paper seem to take on a new interest when they appear in a setting of this kind. The soft grayed tone of the paper used in the sketches on page 20 is much more agreeable to the eye than white, and harmonizes better with the colored crayon and white chalk used in finishing the sketch. If white chalk is to be used, lay these strokes first. Colored crayon or black can be worked into or over the chalk, but chalk cannot be applied over the crayons. In the sketch of the little girl (page 20) the white leggins and the muff were finished first. Common blackboard chalk will do. The point should be well sharpened. Black tones, such as are used in the boy's coat and trousers should be laid on next. Their general direction is vertical because the general direction of the surfaces they represent is vertical. Observe that the strokes are laid so that the gray background shows through. A deeper tone of black is expressed in the drawing of the trousers. This effect is obtained by laying heavier crayon strokes, a little closer together.

In laying the color for the blue coat of the little girl, the same treatment is followed. Sharpen the crayon to a point, before beginning to lay the strokes. The other color notes are laid on in a similar manner, their direction following the direction of the surface they represent, and the strokes being laid so that the background shows through.

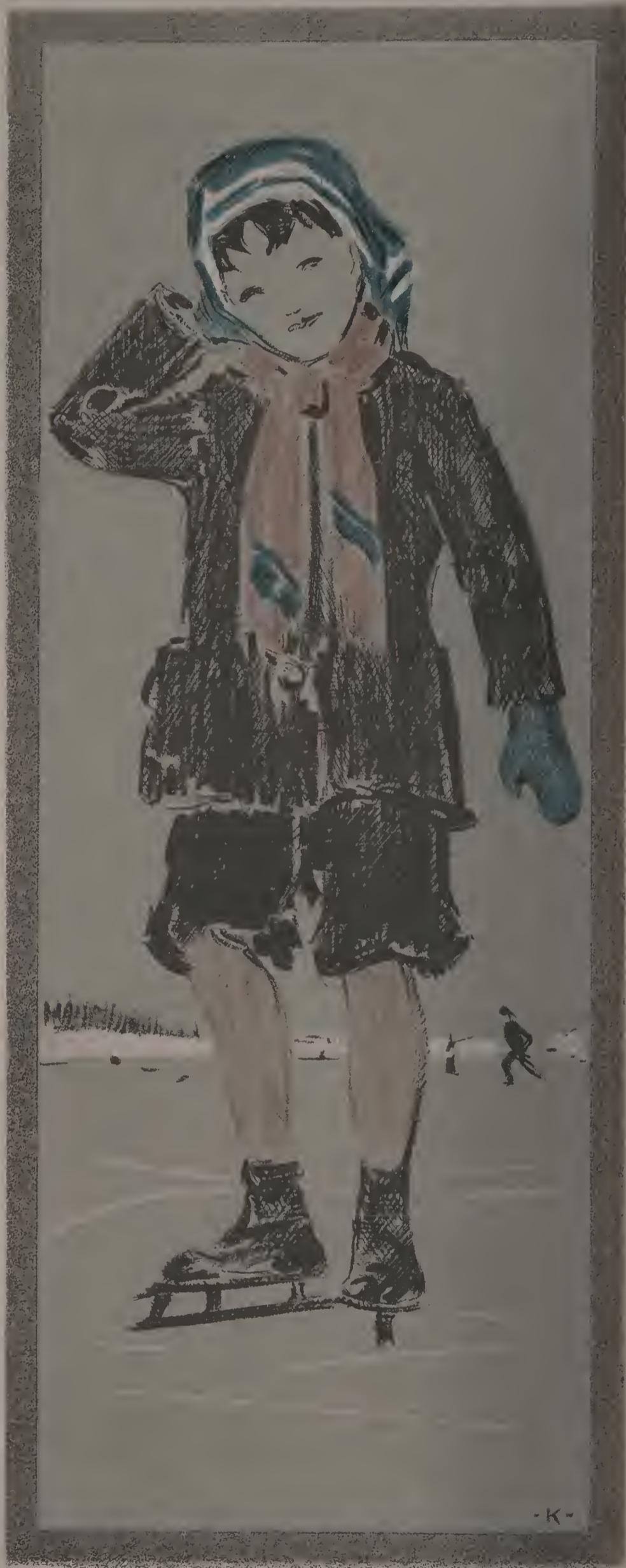
A Suggestion of Landscape

In both of these sketches there are slight additions to the drawing. In Fig. 1 the little girl is leaning against an out-door settee. Perhaps she is in the park, watching the boys skate. The settee is very simply indicated, with strokes of green crayon.

The little boy in Fig. 2 wears skates. A few strokes of white chalk laid on the gray paper make us think of the tracks or cuts that skates make in the ice. The shore of the lake or pond is shown in the distance. Snow is on the ground and very far away is seen a grove of trees. Other figures are seen upon the ice. Why are they drawn so very small?



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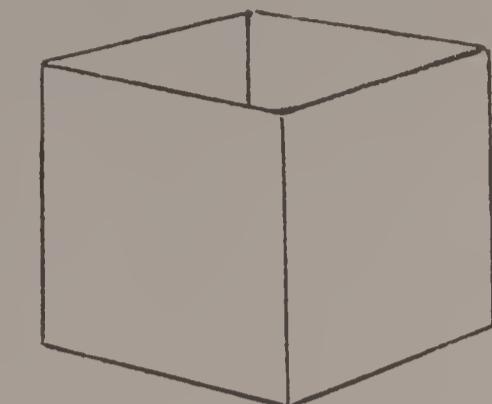
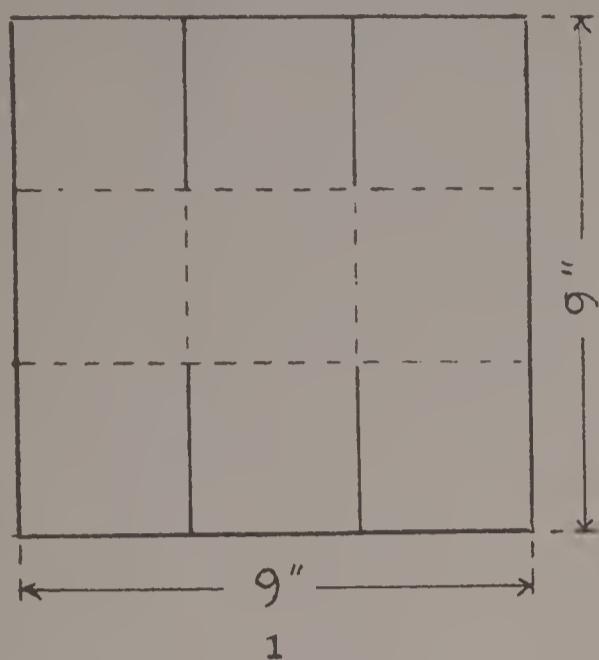
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FIGURE DRAWING ON GRAY PAPER WITH COLORED CRAYONS

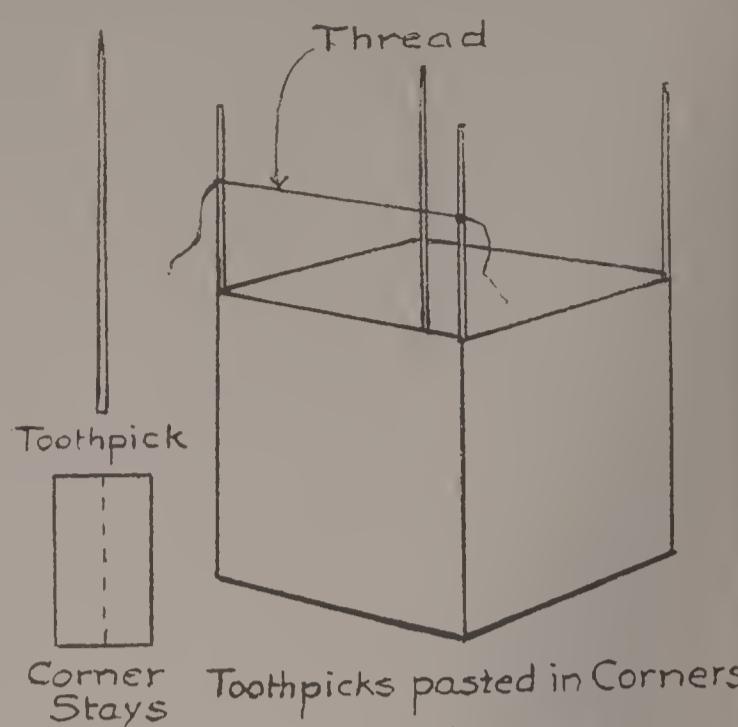


The Appearance of a Roadway: Have you noticed that a straight road seems to grow narrower as it recedes or goes away from you? Fig. 1 shows a diagram that illustrates how lines of fences, rows of trees, etc., seem to converge in the distance. You have observed, no doubt, that the rails of a railroad track seem to come together as they stretch into the distance, and that the telegraph poles seem to grow shorter and shorter until they disappear altogether. You know that the rails are just as far apart a mile away from you as they are at your feet, but a sketch drawn that way would not be correct because it would not show how the track looked.

On a sheet of drawing paper sketch a horizontal line across the middle. Below this line sketch the main lines of a railroad track, a roadway or a sidewalk on each side of the street. Above this line see if you can show how a row of trees or telegraph poles would look as it stretches in to the distance.

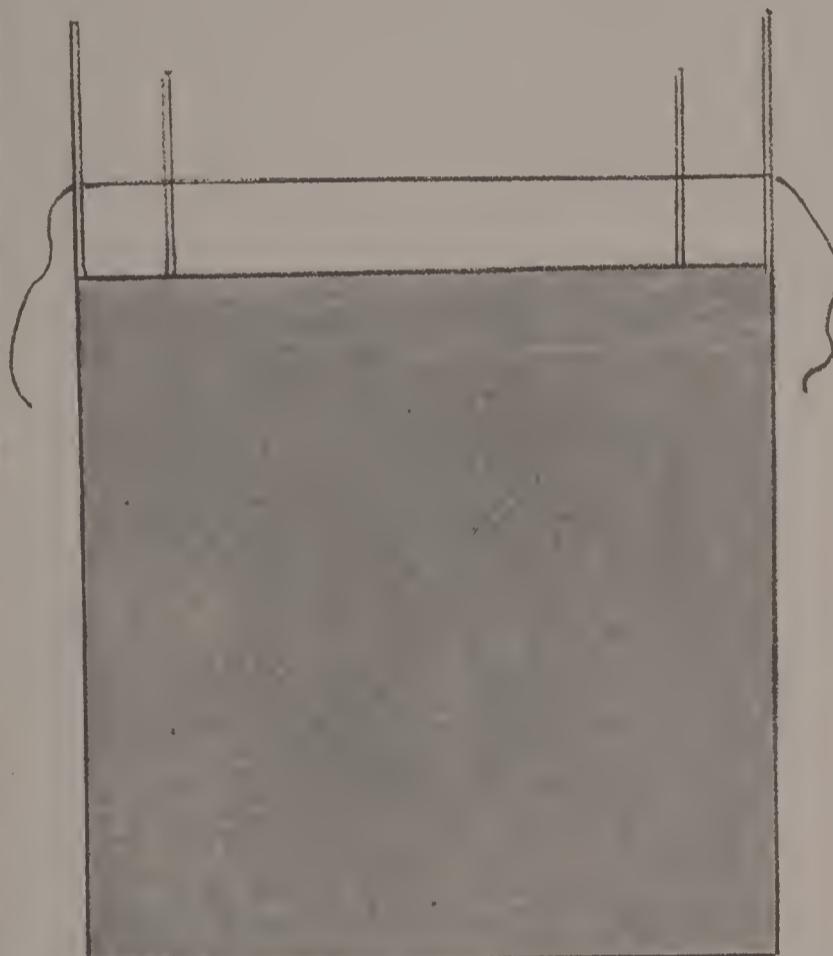


Box Folded and Pasted

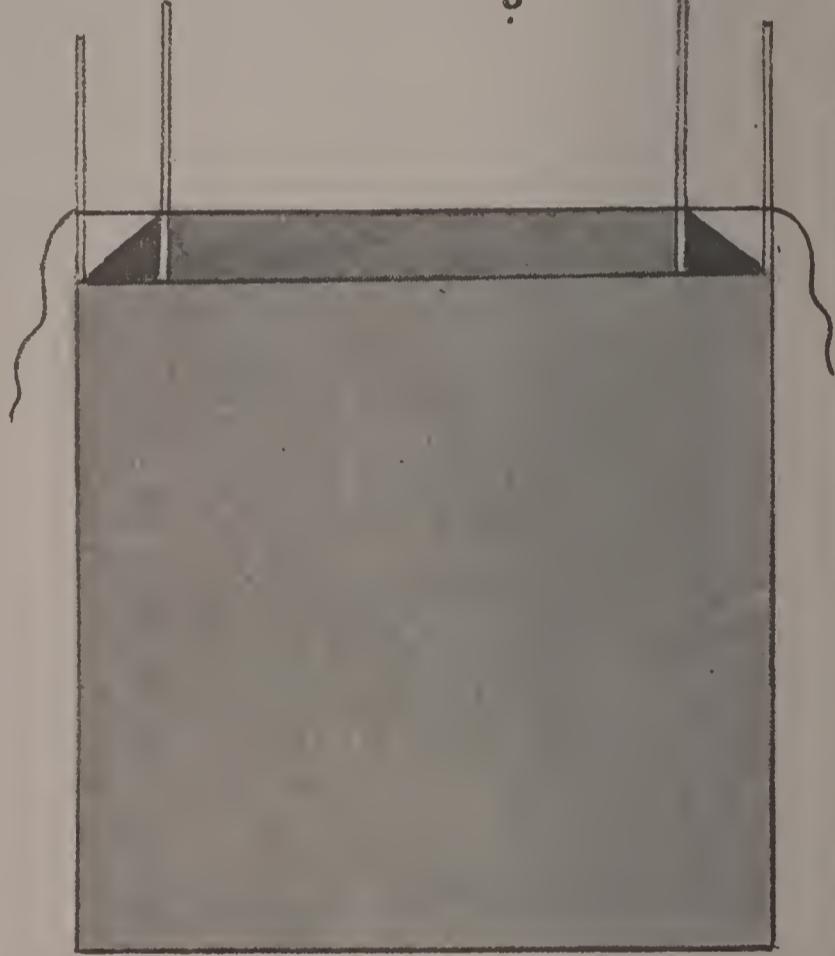


Corner Stays

Toothpicks pasted in Corners

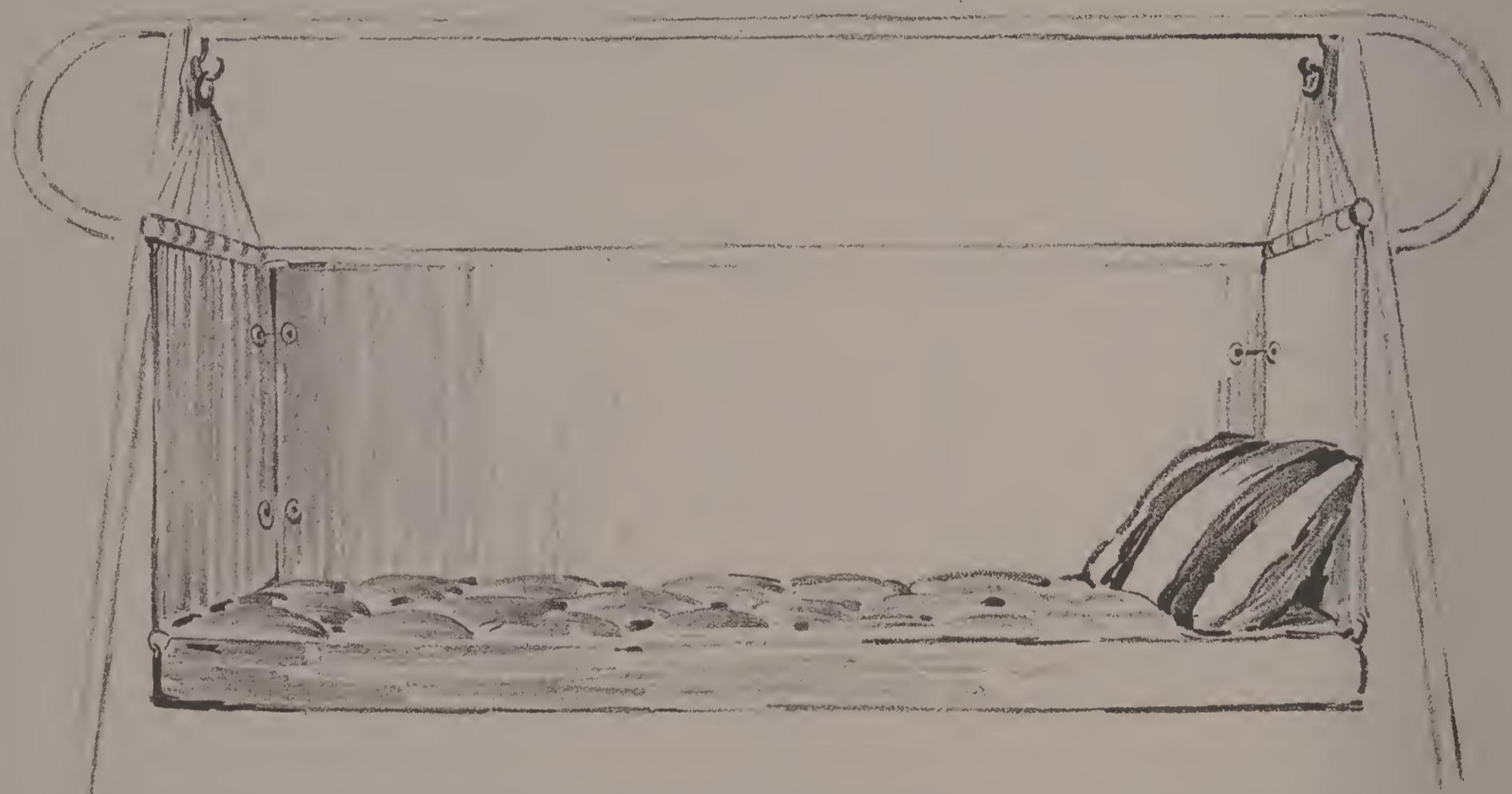


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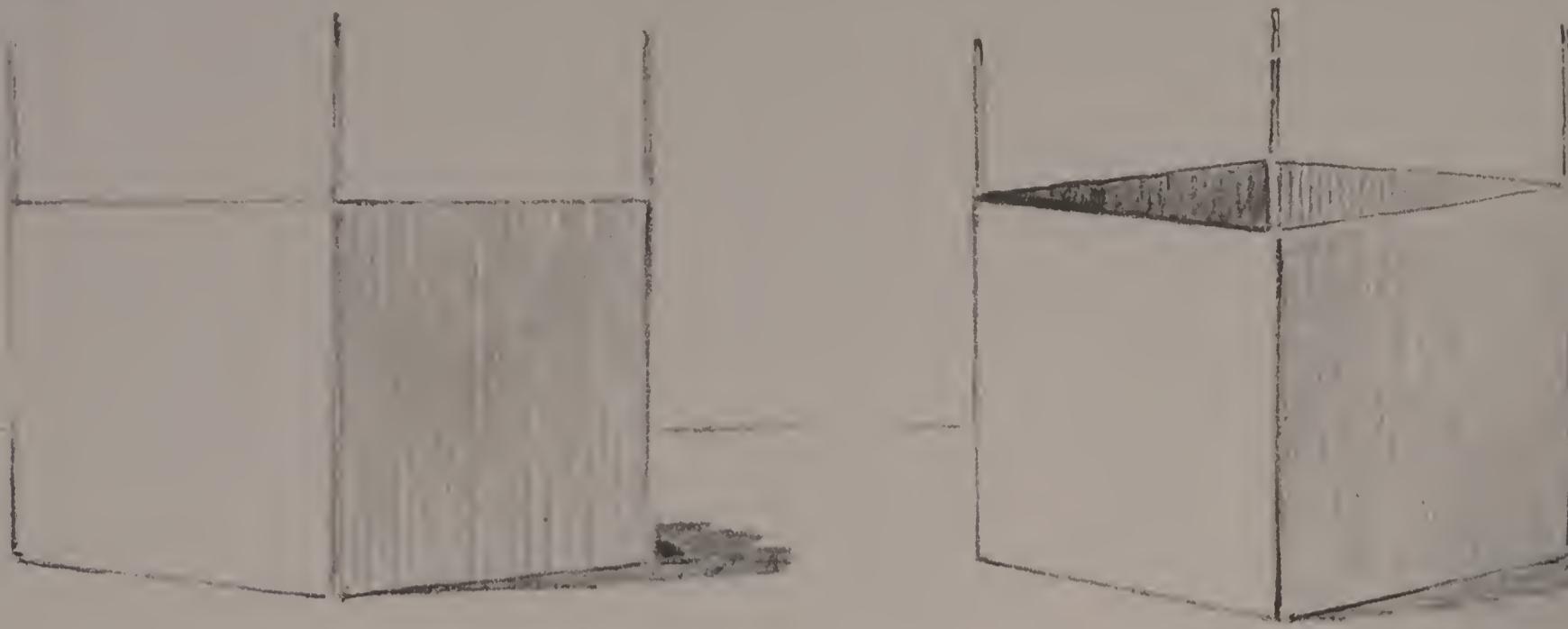
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An Interesting Device: From a 9" square of construction paper, fold, cut and paste a cubical box (Figs. 1 and 2). Cut four corner stays, each about 1" x 2". Crease these stays in the middle, and cover the entire outside of each with paste. Fit the stays into the corners of the box, on the inside, at the top. While the paste is still wet, slip a toothpick in each corner, between the stay and the box. Set aside to dry. Then tie a stout thread around two opposite toothpicks, pulling it tight, so that the thread does not sag (Fig. 3). If you hold the box straight out before you, so that the center of the front face is opposite your eyes, you will see that the two farther toothpicks appear nearer together than the two nearer. What does this prove? If you lower the box until the string exactly hides from view the farther edge of the top, you will be able to measure the exact degree of foreshortening of the top. Fig. 5 shows the width of the top to be about a quarter-inch, from back to front. You can slip the string up and down on the toothpicks, to measure in different positions the apparent width of the top, from front to back.



Objects in Parallel Perspective: It is much easier to measure foreshortening on large surfaces. A window box would be a good study. Sit directly in front of one so that the top is a little below the level of your eyes. Make a drawing that shows the shape and proportion of the front. Now measure the apparent width from front to back of the top of the box, using a pencil, held vertically, for the test. See what proportion this width from front to back is, when compared to the width from right to left. Draw a horizontal line, indefinite in length, above the drawing of the front of the box to indicate the width from back to front. Now measure with a pencil held horizontally the apparent width from left to right of the back edge of the top. Set off this length on the line last drawn, making it extend equally on each side of the middle. Connect the upper ends of the vertical lines in the front with the ends of the horizontal for the back edge. You now have all the essential lines of your box. Draw carefully the lines indicating thickness of material, etc. Finish in accented outline.

The drawing of the hammock was developed in a similar way.



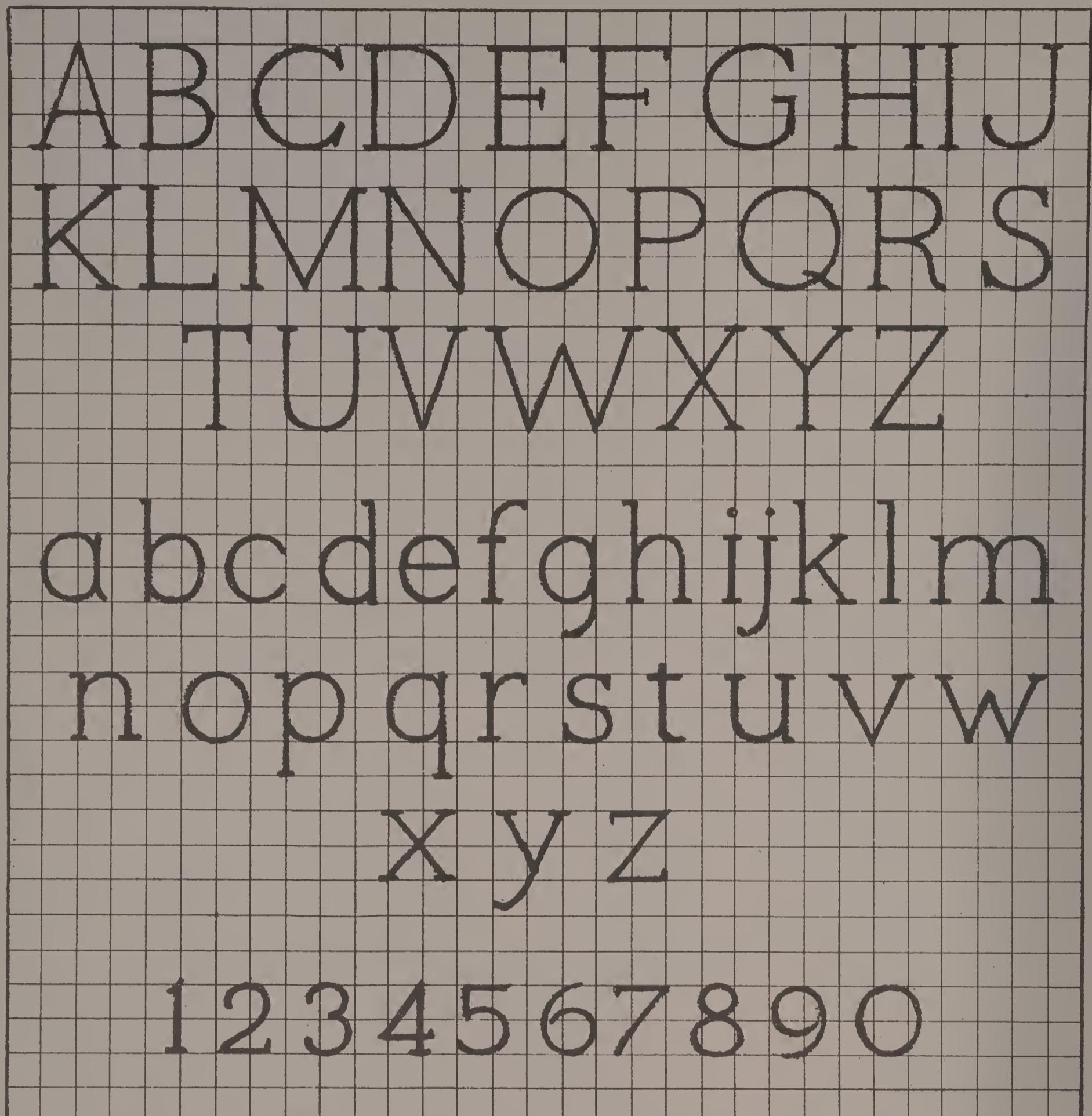
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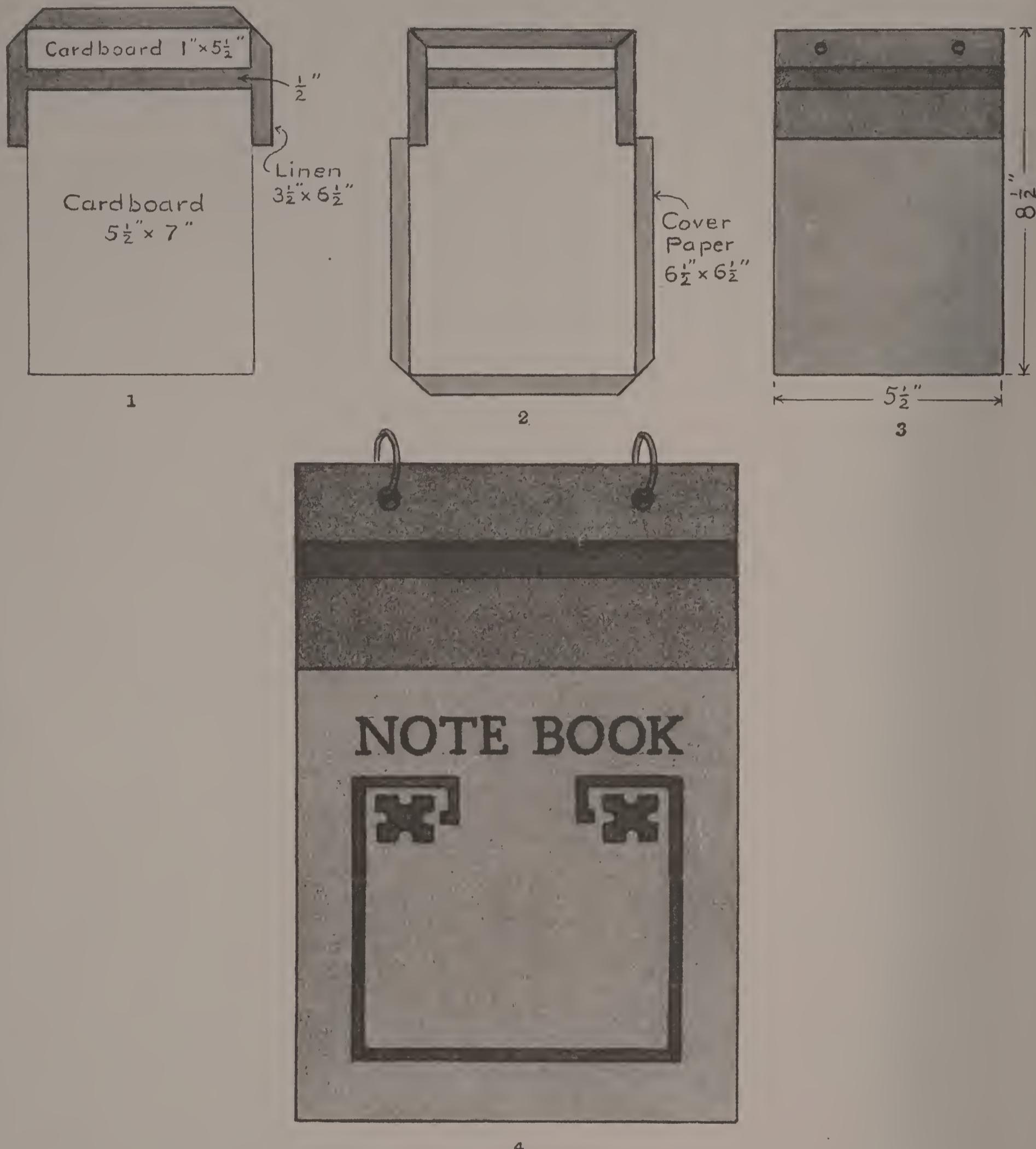
A Fine Study For Pencil Drawing: Before attempting to draw from a berry basket or any square object turned at an angle, you should sketch further from the cubical paper boxes, made for the lesson on page 28. Hold the box at 45 degrees (that is, with one corner directly in front of you, so that both sides are turned equally away) and so that the top edges of the box are on a level with your eye. Its appearance will be like Fig. 1. The appearance of the entire top will be a horizontal line. The nearer toothpick will hide the farther one, and will seem a little longer than either of the others. The two retreating lines at the bottom will appear to slant up, slightly, and the side verticals will appear shorter than the center vertical. Hold the box in the same position, but slightly lowered. You will see Fig. 2. Make a drawing from the box, studying carefully the direction and the comparative lengths of each edge.

Draw from a square box or basket, with or without the addition of fruit.

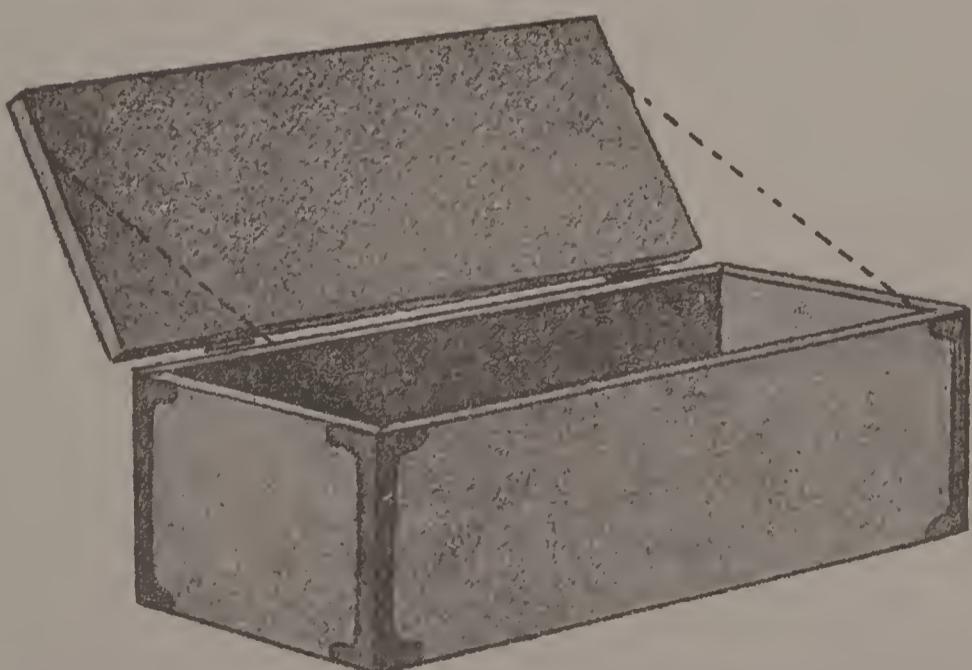
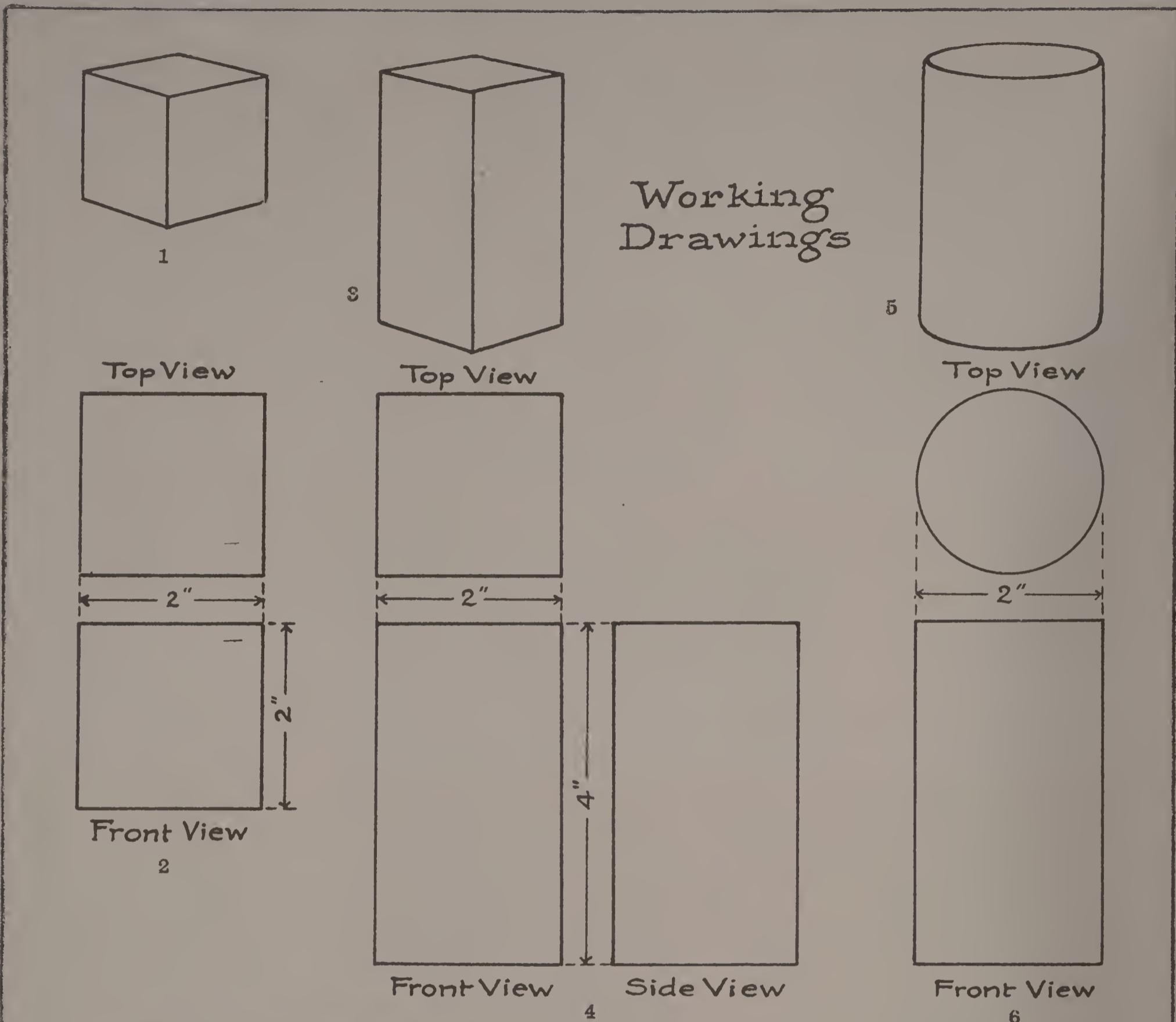


Alphabets and Numerals: Two very useful alphabets are given on this page, one of capitals and the other of letters in "lower case", as a printer would say. Study carefully the proportions of the different letters and copy both alphabets on squared paper. Use a well sharpened black crayon, and draw the letters with an even stroke.

Practice drawing the numerals until you can make graceful, well formed figures. You will often have occasion to use good lettering, and you should practice for rapidity, as well as for good drawing, in this work.



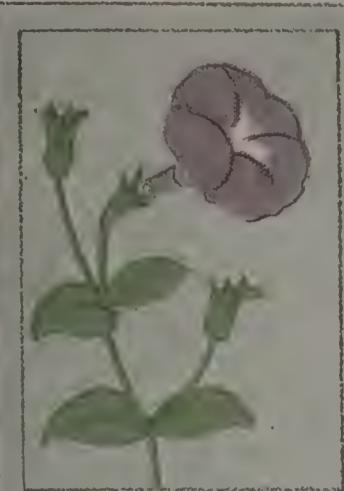
A Loose Leaf Note Book: You can "read" the drawings at the top of this page, and find in them nearly all the information you need, in making this notebook cover. The drawings do not tell you what color scheme to use. If you choose linen of a brownish tone, and if you decide upon an analogous color scheme (See the Chart on page 2) then you will need brown cover paper. The decoration could be applied in darker tones of orange, yellow-orange or red-orange. Eyelet holes should be made with a punch, and brown eyelets inserted. The back of the pad is a single piece of cardboard, covered with paper.



and position. Fig. 4 shows three views of the working drawing does not look like the model, but such a drawing as this is necessary if we are to use it in building or constructing. Fig. 6 shows two views of a cylinder whose appearance is shown in Fig. 5. Make a working drawing of an oblong box similar to the one shown in Fig. 7. Show the front, top and end views.

Working Drawings: Working drawings have a language of their own, expressed by the position of the views, by different kinds of lines and by certain signs or symbols. Fig. 1 is a perspective drawing of a cube and shows how the cube looked when turned so that one corner was directly in front of the observer. Fig. 2 shows the actual facts and measurements of the cube when it is seen in that position. Fig. 1 looks like a picture of the object; the other does not look much like the object, but it tells the important things as to size, shape turned square prism. Here again the

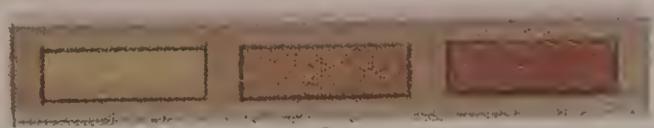
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1



2



3

EXAMPLES OF COLOR HARMONIES

SUGGESTIONS FOR THE STUDY OF COLOR

To the Teacher

The color suggestions contained in Figs. 1 and 2 on page 39 bear directly on the lessons given on pages 3, 7 and 9 of this book. The morning-glory or some kindred flower should first be studied for its own sake; that is, for the sake of discovering, through close observation and drawing, the facts of its growth, its individual characteristics, and the beauty of its natural coloring. Studies should be made both in color and in pencil outline. For the former, use water color or colored crayon, and for the latter, white paper and a medium soft pencil. These sketches should be life size, and should be truthful records of the plant's growth, in every particular. After such study (which may profitably involve several lesson periods), the different parts of the plant should be drawn separately, for design purposes.

Units of Design Found in the Morning-Glory

Several units of design, all of which were first cut from paper, and then traced and colored upon a background of gray paper, are shown in Fig. 1. Notice in the two units at the right of the realistic drawing, that the flower forms have been separated from the stem forms, and the stems separated from the sepal shapes. These separations not only give variety to the stencilled unit, but they strengthen the unit by establishing "bridges."

The border design below shows how one of these units looks when repeated.

A Stencilled Bag

Yellow-green linen was selected for the material of this bag. A stencil pattern was prepared, after the manner described on pages 7 and 9. The stencilled units were applied with green dye. This was made washable by laying a wet cloth over the bag, and pressing the border with a hot iron. The creation of steam, by this process, acts upon the dye and makes it practically indelible. As the bag was to be made in an analogous color scheme, a blue-green tape was used as a draw string, thus giving yellow-green, green and blue-green, in the completed scheme.

A Study of Still Life in an Analogous Harmony

Ideas of color harmony may be applied to the study of objects as well as to designs, thus making object drawing vastly more interesting. In Fig. 3, the casserole was selected because of its interesting color. It was "reddish brown" (gray red-orange) on the outside, with a yellow glaze on the inside. This combination immediately suggested the analogous harmony of yellow-orange, orange and red-orange. (See page 2.) An orange supplied exactly the color needed for such a scheme, and the group was drawn upon a background of gray-orange. After the outline was corrected, the high lights were placed with white chalk. Then the color tones were laid on with a well-sharpened orange crayon. A slight treatment of black crayon was used, to gray the orange on the shade side, and to suggest the table upon which the group rested. Finally, the study was mounted upon a slightly larger piece of darker gray-orange paper.

SUGGESTIONS TO TEACHERS

(Continued from Page 2, of cover.)

Figures and Animals

Pages 11, 13, 15 and 20. Careful drawings, made from mounted insects, stuffed birds and animals and good pictures are the materials which must be provided for the design exercises on pages 11 and 13. The text and the illustrations explain the processes. Page 15 suggests an action that can be repeated at frequent intervals in the schoolroom, while the pupils draw. The text on page 19 explains the colored plate on page 20.

Lettering

Page 24. Capital letters in proportions differing from those given in previous books are shown on this page. "Lower case" or small letters, are given for the first time. Pupils should make a most careful copy of both alphabets, using squared paper and a well-sharpened black crayon. Word combinations in the shape of titles for book-covers, etc., should be carefully drawn and spaced on squared paper. They may then be traced to any other paper or surface. The numerals should be copied, also, until their proportions are memorized.

Construction

Pages 9, 36 and 38. Articles such as the bag on page 9, the guest-towel on page 11, or the note-book cover on page 36 should be constructed in December, when the interest in Christmas giving is keen. Impress upon the pupils that a gift which one has made, or better still, which one has designed and made embodies the real Christmas spirit, and hence is most appropriate for the season. Working drawings should be made the basis of at least a week's work, later in the year. Two-view drawings should be made from simple objects, with all the necessary conventions explained and used.

Picture Study

Pages 20 and 24. The text on page 21 sets forth the points that should be made in the study of the color plate on page 21. Other pictures may be studied in a similar way. Pictures may be made the basis of composition or language work. Try to obtain prints of other examples of Winslow Homer's work. The reproduction shown on page 24 has a peculiar interest, for reasons which are given in the text.

Theory of Color

Pages 1, 2 and 39. The study and making of the Color Chart for this book is of unusual interest. The mixing of colors to form the steps between the primaries and binaries is a fascinating exercise, and one that can easily be accomplished by pupils of this grade. The text on page 1 explains the processes. The mixing of hues, and adjusting them to their places in the Color Circle naturally leads to the study of analogous color schemes. Study the still life group on page 39, in direct relation to the Color Chart.

THE - GRAPHIC DRAWING - BOOKS

BOOK - SEVEN



THE - PRANG - COMPANY

NEW YORK - CHICAGO - BOSTON - ATLANTA - DALLAS

SUGGESTIONS TO TEACHERS

General Plan

As the work develops throughout the several numbers of this series of books, the influence of design upon nearly all the exercises is more and more apparent. In Books Seven and Eight nature drawing is presented as a source to which the student may turn, when he is in search of material for design. The student is old enough at this time to apply judgment and reasoning in working out his problems. He is urged to draw accurately, and criticism as to the facts of growth, proportion, perspective, etc., may now be more freely given. The pencil rather than the brush is employed as the principal drawing medium. When color or mass impressions are to be recorded the brush is best. With the more accurate lines of the pencil, however, we can best study outlines, definite shapes, lines of growth, etc. The work in Book Seven is classified under the following heads: Nature, Design, Object Drawing and Perspective, Figure and Animal, Construction, Lettering, Picture Study and Theory of Color.

Nature

Pages 3, 5 and 11. On page 3, the point to be brought out is the perspective appearance of any flower whose petals radiate from a center, as in the daisy. The pupils should work from individual specimens, so that the position selected may be kept, for study and comparison with the sketch. Pupils should make one drawing of the entire growth, finishing it in pencil values after a number of sketches have been made, showing flowers and leaves in different positions. On page 5, an outline study is to be made first. Then different parts of the plant are to be drawn separately and a design unit arranged from each of these parts. Try to secure good arrangement of these exercises. The pupils should draw on white paper, within an enclosing line. Page 11 shows four steps in drawing an apple, in full pencil values. In this grade the pupils might copy Fig. 4, taking steps 1, 2 and 3 in making the drawing. The pupils should then make similar sketches from different fruits.

Design.

Pages 7, 20, 30, 32 and 39. The surface pattern on page 7 will result in a very pleasing arrangement of colors and shapes, if the work is done accurately, and if a color scheme of harmonious tones is selected. A panel or lining of paper decorated in this way might be used in the decoration of the portfolio covers, given on page 9. The text on pages 19 and 40 fully explains the color plate on pages 20 and 39. The exercises on page 32 should interest both boys and girls. The boys might cut the blocks and print the designs, and the girls could hemstitch the squares and apply the lace. One square finished in this way would make a beautiful gift. This work should be done in the Christmas season.

Object Drawing and Perspective

Pages 13, 15 and 17. The series of four drawings on page 13 should be studied by pupils, in the drawing of another object. In this grade, they might even copy Fig. 4, taking steps 1, 2 and 3, in doing so. When copying is allowed, it should be followed by study from a similar object, thus making it clear to the pupils that copying is merely a means of securing better technique. Copying is not to be substituted for drawing from objects. Pages 15 and 17 are interesting phases of perspective. Many sketches, similar to the drawings of the baskets on page 17, should be made by the pupils, using baskets of different proportion, boxes, books or other rectangular objects.

(Continued on Page 3, of cover)

THE
GRAPHIC
DRAWING BOOKS

A SERIES OF GRADED DRAWING BOOKS
PRESENTING GRAPHICALLY, BY MEANS
OF PROGRESSIVE STEPS, A COURSE IN COLOR,
DRAWING, DESIGN, CONSTRUCTION AND
PICTURE STUDY



THE PRANG COMPANY

SUGGESTIONS FOR PROTECTING THE COLOR CHART

The Color Charts in this series of Drawing Books are painted by hand,—the work of an expert colorist. It is impossible to reproduce by any known process of printing the exquisite color quality and velvety bloom of these Charts. It will be readily seen that such delicately adjusted colors will not stand, without injury, the usual wear of a school text book. For this reason, the following suggestions are given for their protection:

1. Mount the Chart for this book on a piece of cardboard a little larger than the size of the Chart page. A little paste applied to each of the four corners is all that is necessary. Make a cover for the Chart by cutting construction paper, of a grayed tone, one inch longer than the longest measurement of the cardboard. Paste this extra inch to the back of the top of the cardboard. Fold over to make a hinge. This can be done in primary grades.
2. Follow the steps given above, adding an easel support to the Chart, by pasting a strip of cardboard about 2" x 6" to the back, as a brace. Score the strip about an inch from the top, to make the hinge. Paste the inch space to the back of the Chart. This device will hold the Chart in an upright position, when it is so desired.
3. Make a passe-partout case for the Chart. Cut a piece of cardboard $\frac{1}{2}$ " larger on all sides than the Chart. From a sheet of transparent celluloid, cut a piece the size of the cardboard. Fit the cardboard and the celluloid together and paste passe-partout binding on three edges,—two long and one short edge. This makes an open case, into which the Chart may be slipped. An easel back may be added, if desired. When protected in this way by the transparent cover, the Chart may be used in class-room work without being removed from the case.

Pages 1 and 2 of this book consist of a detached Color Chart which should accompany each book.

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A PRACTICAL COLOR THEORY

Color Chart No. 7

To the Teacher

The Color Chart appearing on page 2 of this book presents a Color Unit that will serve all practical purposes in the illustration of the color theory presented in these books. If the pupils in this year have come up through the grades, accomplishing in each year the technical steps in color study, outlined in the Color Charts of Books One to Six, they may, with safety, attempt the making of this chart. Here, again, but one new step is taken, i. e., the mixing of six grayed colors to form a step half-way between the full intensities of the six leading colors and neutral gray. Even this step has been suggested before, as it is only another demonstration of the truth that complementary colors, in mixture, neutralize or gray each other.

Colors in Full and Half Intensity

The colors in the outer circle of the Chart on page 2 are in their normal strength, or full intensity. The six colors in the smaller circuit are half as bright as the outer circle and are known as half intense colors. For instance, the quality of gray-yellow, gray-orange, etc., that appears in the smaller circuit would be known as gray-yellow $\frac{1}{2}$ intensity; gray-orange $\frac{1}{2}$ intensity; gray-red $\frac{1}{2}$ intensity, etc. The Chart, then, shows three degrees of brightness of the six leading colors; full intensity, one-half intensity and absolute neutrality.

How to Mix Colors in Half Intensity

The diagrams below the Color Circle on page 2 show the proportions of Complementary Colors that produce half intensities. They should be read as follows:

Three parts yellow plus one part violet equals gray-violet $\frac{1}{2}$; three parts violet plus one part yellow equals gray-violet $\frac{1}{2}$; three parts red plus one part green equals gray-red $\frac{1}{2}$; three parts green plus one part red equals gray-green $\frac{1}{2}$; three parts orange plus one part blue equals gray-orange $\frac{1}{2}$; three parts blue plus one part orange equals gray-blue $\frac{1}{2}$.

Color Schemes

A group of colors harmoniously related to each other, and suitable for use in producing a work of art is called a color scheme.

Monochromatic Color Schemes

A monochromatic color scheme is a group of different tones of one color. It may be different values of a color (as orange, light orange, dark orange), or different intensities of a color (as orange full intensity, orange $\frac{1}{2}$ intensity and orange $\frac{1}{4}$ intensity).

Complementary Color Schemes

Complementary color schemes show strong color contrasts, and possess the quality of enriching or emphasizing each other. Complementary colors occur in the Color Circle at opposite ends of diameters. When complementary color schemes are employed they should generally be reduced to one-half or one-quarter intensity.

Analogous Color Schemes

Analogous means likeness. Analogous colors are those which are adjacent or neighboring in the Color Circle. When used in practical problems, analogous schemes should be used in half or quarter intensities.



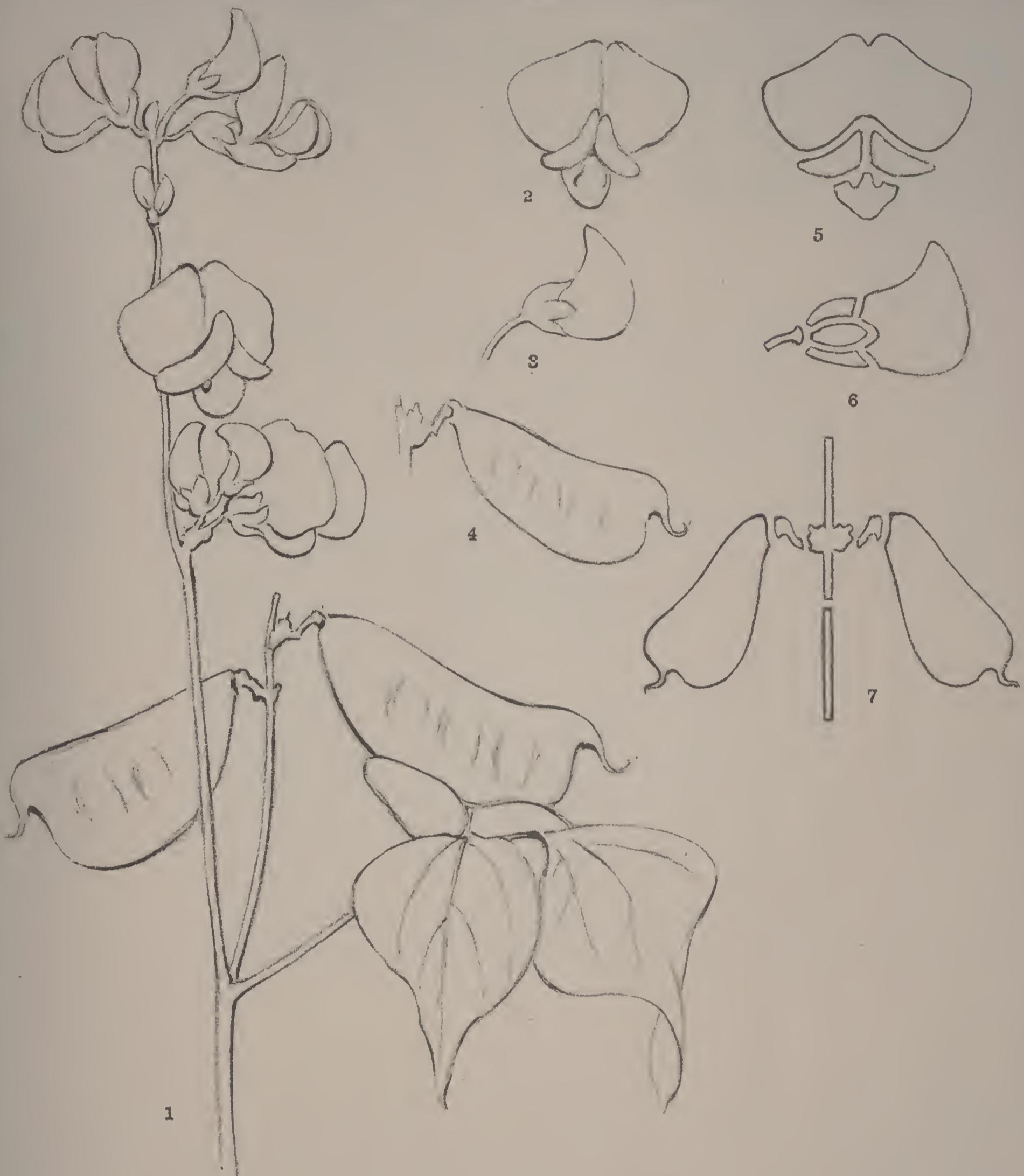
COLORS IN FULL INTENSITY AND GRAYED COLORS





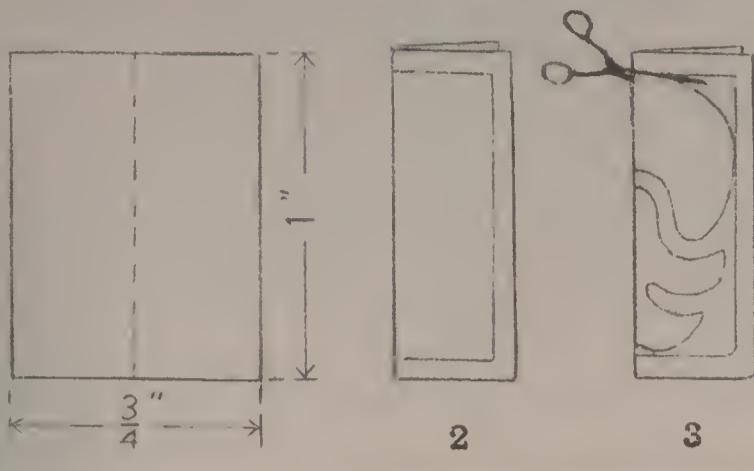
Flowers in Perspective: When you look at the "face view" of a daisy you see a circular outline, as the diagram (Fig. 1) illustrates. Here the petals appear in equal length, and unaffected by perspective. In Fig. 2, however, you see a position of the flower which perspective affects in a very marked way. The general outline is elliptical, and the petals are different in length. They vary as much as the spokes of a wheel would vary if they were seen in a similar position. Figs. 4, 5, and 6 suggest the drawing for a flower that is tilted so that you see the under side. Fig. 7 shows the flower tilted in the opposite direction, showing the upper surface.

Sketch from a flower of circular shape placed in a natural position. Try to combine correct perspective with a free and graceful flow of line. Strong accents well placed will give brilliancy to your work.



An Outline Drawing From Nature: When we wish to make a study of the growth of some plant, with the idea of finding material for use in design, the pencil is the best medium to employ. The leaves, buds, blossoms and seedpods of the flowering bean were all interesting in shape. They were first drawn on the flower stalk, just as they grow (Fig. 1). Then various views of different parts were drawn separately. These parts were further separated and spaced, in the search for interesting motives for stencils. Compare Fig. 2 with Fig. 5; Fig. 3 with Fig. 6, and Fig. 4 with Fig. 7, and note the difference between a natural and a conventional treatment of nature shapes.

From some other growth, make a careful drawing of a plant growth, and its details.



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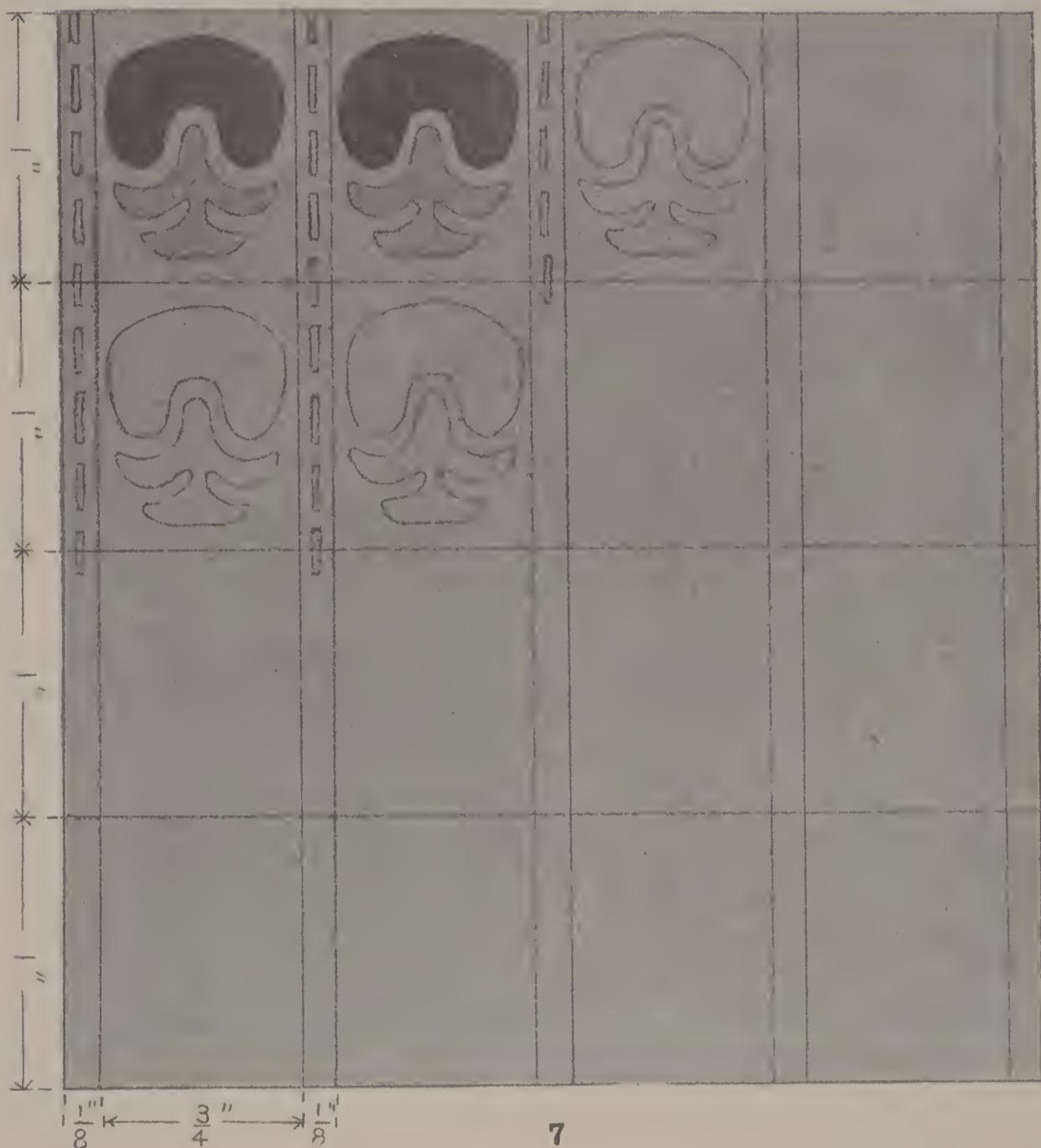
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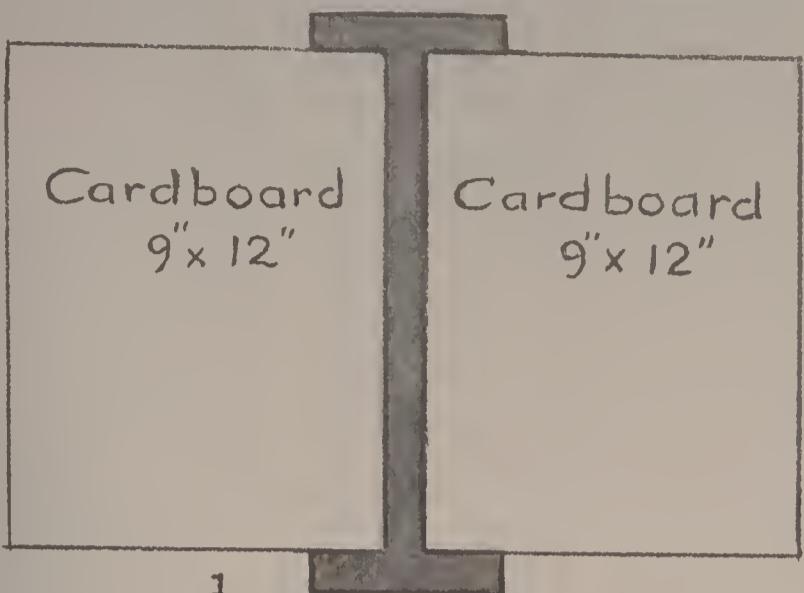


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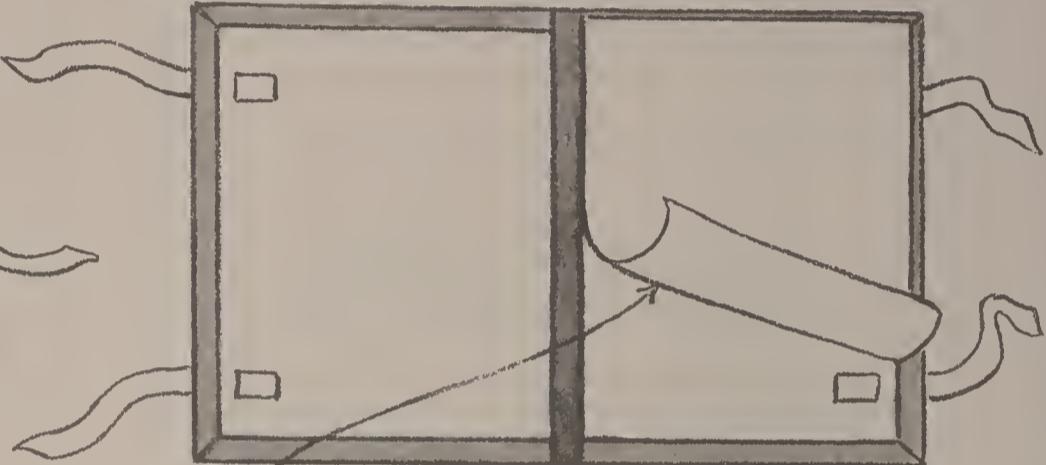
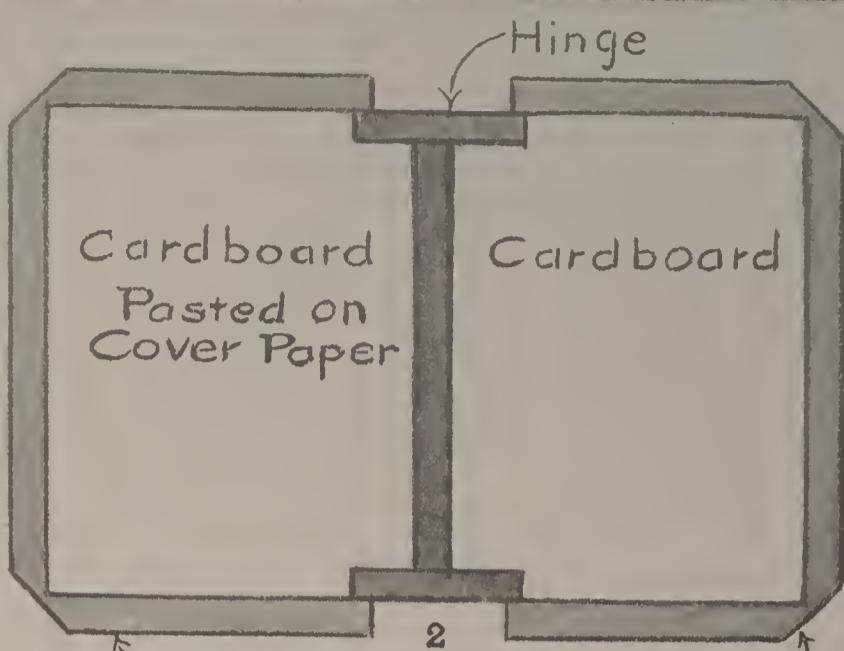
Surface Patterns From Nature Motives: A surface pattern is made by repeating a unit of design at regular intervals in two directions. It is best to prepare a geometric plan for such an exercise. Fig. 7 shows a 4" square of colored paper ruled off first in inch squares. A space $\frac{1}{8}$ " in width is set off at the right of each vertical, making a stripe effect. These lines should be ruled very lightly.

For the stencil, Fig. 1 to 4 show the process. Figs. 5 and 6 are additional units from the flowering bean, on page 5.

Choose a color scheme from the beautiful grayed colors in the Chart on page 2. The colored paper on which the stencil is placed is an important element in the scheme. Apply the stencilled unit with a stencil brush that is almost dry, otherwise the color will run under the stencil and spoil your design. It is possible to use colored crayons in stencilling on paper, if you can find colors that are sufficiently grayed.



1
Lining Canvas for Hinge
or Back of Portfolio



3
Lining Paper being
Pasted in Position



A Portfolio For Sketches: An easily made and very useful portfolio is illustrated on this page. Four kinds of material are required: cardboard, cover paper, tape and a strip of cloth for the back. The sketches show you the dimensions of materials and how they are put together. First the strip of cloth must be covered on one side with paste and the cardboard laid carefully upon it, and pressed firmly down. Then one side of the cover paper must be covered with paste and the cardboard placed in position. With the fingers press and "iron" the cardboard and cover paper together. Work on one side of the portfolio at a time. The lining paper shown in Fig. 3 should be harmonious with the cover paper in tone. The same paper would do very well.



1



2



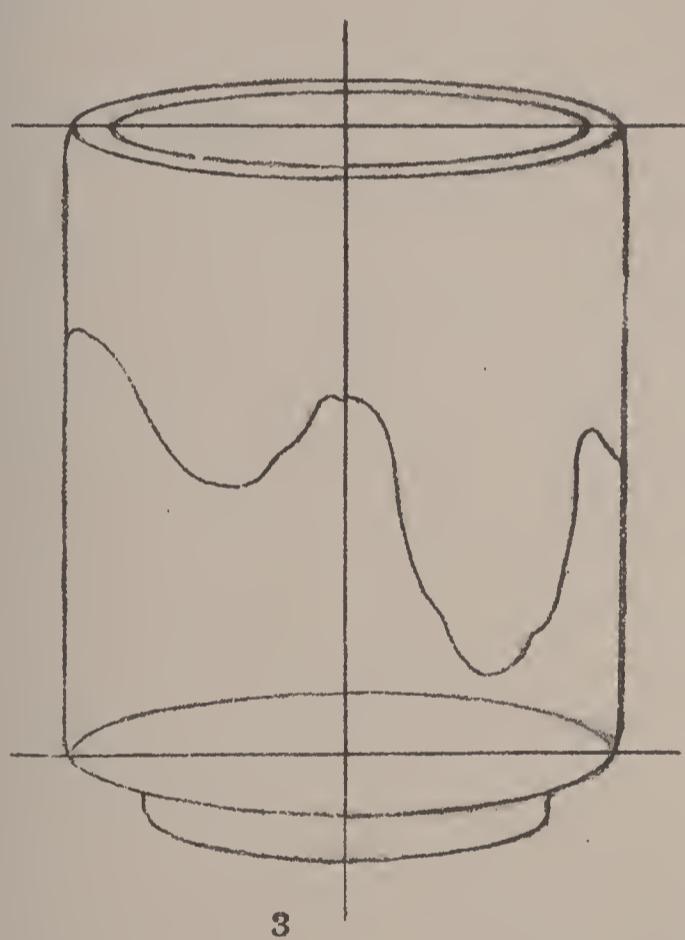
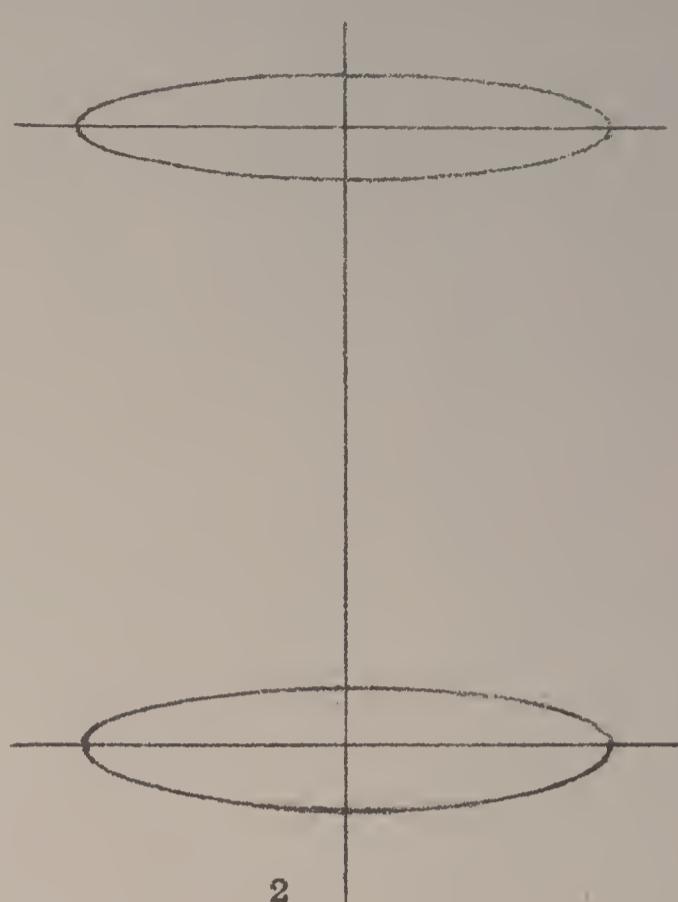
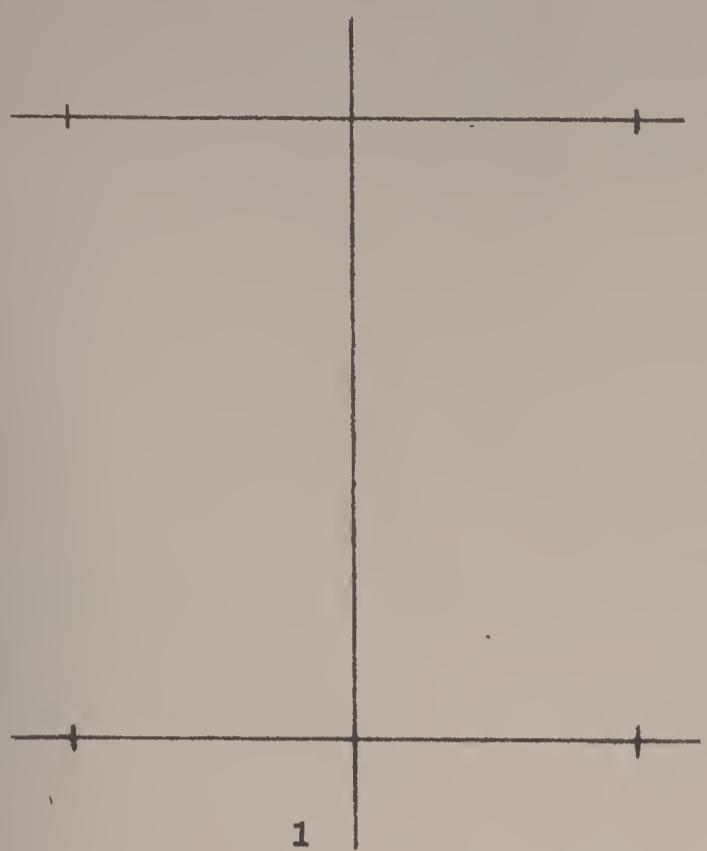
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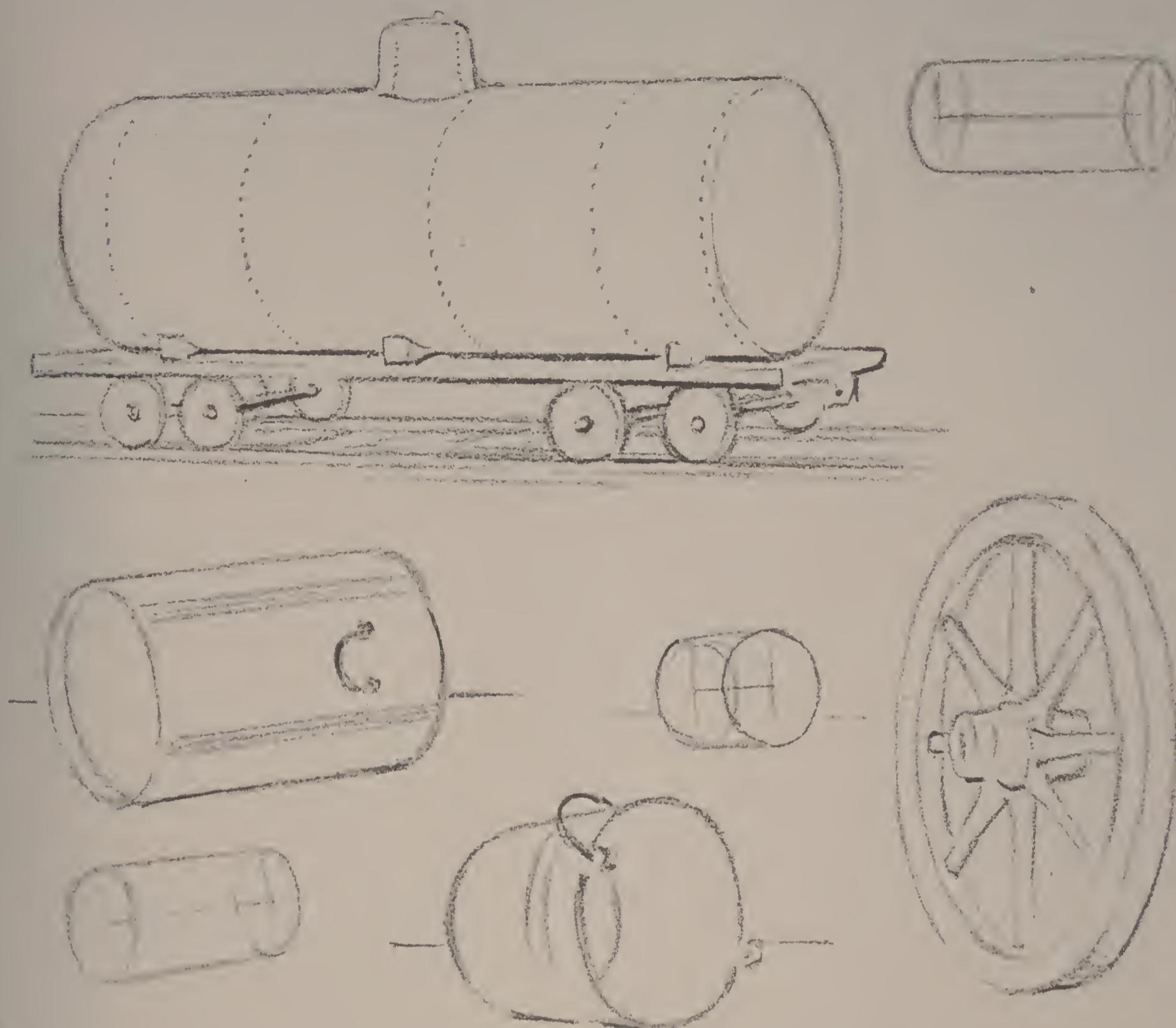
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Four Steps in Sketching an Apple: These strong, vigorous drawings of an apple were made with black crayon. You will notice that the strokes in Figs. 2, 3, and 4 are laid on like pencil strokes, the difference lying in the blackness and width of the crayon lines. Crayons used in this way do not give as great a variety of tone as the pencil, nor is the result as smooth and refined. But practice with the crayon will establish a strong, direct habit of work, and will help to give you confidence and skill.

From some other fruit make a crayon sketch, following the order shown in the sketches on this page.

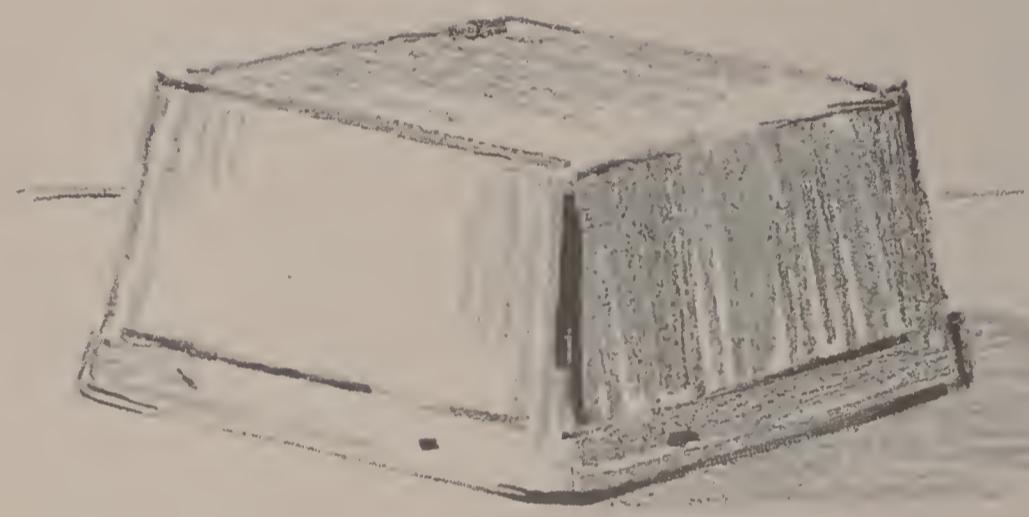
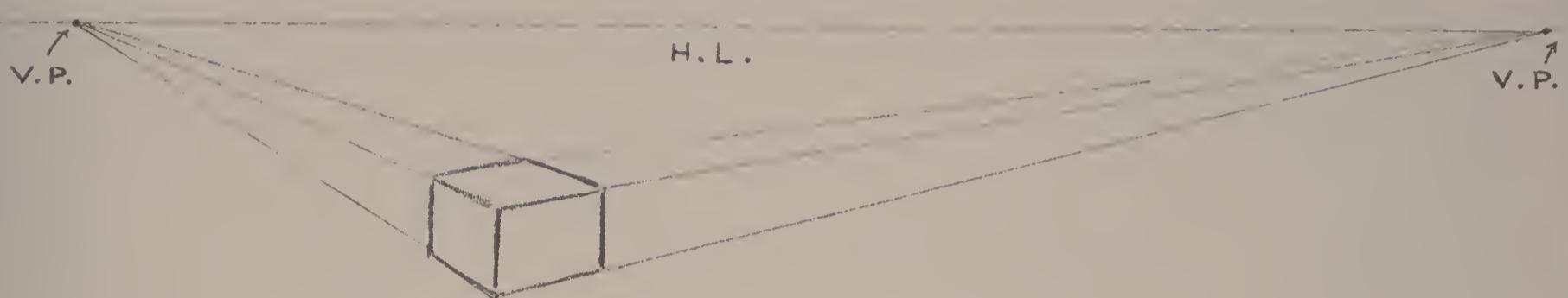


Four Steps in Drawing From Cylindric Objects: Construction lines such as those shown in Figs. 1 and 2 should be used in sketching from objects whose bases present the problem of ellipses. First, draw a light line, somewhat longer than the full height of the object to be studied. Near the top and bottom of this line draw horizontals, indicating upon them the widths from left to right of the top and the bottom of the object (Fig 1). Indicate now upon the vertical axis the widths from front to back of the two ellipses. Remember that the lower ellipse should measure wider in proportion from front to back, than the upper ellipse. (Fig. 2) Next sketch the outlines of the sides, the added lines for the base, and the outlines of the "drip" or other ornament. Carefully compare the drawing at this stage (Fig. 3) with the object. Make all necessary corrections, and erase construction lines not needed in the finished drawing. Lay on the pencil values, as illustrated in Fig. 4.



Appearances of Turned Cylindric Objects: These sketches illustrate the appearances of various cylindric objects, lying on a horizontal plane and turned at an angle. The ends of these objects appear as ellipses. The other outlines of their curved surfaces appear as retreating horizontal edges, and show convergence, just as the lines of a rectangular box would do in a similar position. The axis of a cylinder or a cone is always at right angles to the long diameter of its base. This is true when the object is turned, as well as when it is straight.

Make outline pencil drawings from cylindric objects lying down and turned at an angle. Sketch first the axis of the object, and then the long diameters of the ellipses at each end. Be sure the long diameters are at right angles to the axis, before proceeding with your sketch.



The Appearance of Receding Horizontal Edges: When you understand the principles of perspective which are illustrated in these sketches of a basket; you will have no difficulty in drawing the main lines of any rectangular object you see. In drawing from small sketches of objects, it will be possible to locate vanishing points on the same paper. But in drawing larger sketches like Figs. 1 and 2, you will find it necessary to place the vanishing points outside the surface of your paper. Otherwise the slant of the lines in your basket will be too great and the picture will not be a truthful representation of the appearance.

Make outline sketches from rectangular objects turned at an angle. Draw the horizon line and indicate the position of the vanishing points by extending the converging lines beyond the limits of the space necessary to represent the basket.

BEAUTIFUL HARMONIES IN GRAYED COLORS

To the Teacher

The examples given on page 20 are to be used in connection with the Color Chart on page 2. The Chart shows how normal colors may be grayed, and the nature and landscape studies show the use of these grayed colors, in three different kinds of harmony.

Difference Between Pictorial and Decorative Treatment

If we were to paint a daffodil exactly as we see it, with the colors just as nature has arranged them, and with all the effects of light and shade and texture that we see in the actual flower, such a painting or drawing would be pictorial, or realistic. If we should draw or paint the daffodil, not as we see it, but making certain changes in its shapes or in its coloring for the sake of making it better adapted to certain uses, such treatment would be decorative, or conventional.

Daffodils in An Analogous Color Scheme

Fig. 1 on page 20 is a fine example of the decorative treatment of the daffodil. Here, the color of the flower is yellow-green; the leaves are flat; the stems are straight, and there is absolutely no effect of shading or of roundness in any of the parts. The study is carried out in a certain color scheme, for the purpose of making it fit for some definite use. It might be used as a wall paper motive, or to decorate the panel of a screen, or to ornament a book-cover. Pictorial treatments should never be put to such uses. The daffodil study is an example of an analogous color scheme. The background is gray yellow-green; certain parts of the flower and several of the leaves are green; and other leaves are blue-green. Analogous means neighboring. Yellow-green, green and blue-green are neighboring colors in the Chart.

The Blossoming Bough, in a Complementary Color Scheme

The complementary colors, blue and orange, were chosen for this decorative treatment. The background is a neutral gray, which may always be safely used, as all colors look well against neutral gray. The bough is dark gray blue, and the leaves and sepals of the flowers are a lighter tone of gray blue. The flowers themselves are in two tones of gray-orange.

The Decorative Landscape

This is a beautiful example of a monochromatic harmony. Four tones of blue-green are employed. The cloud shapes are the lightest tone; the sky and water shapes are a little darker or grayer in value; the distant hills are stronger, and the near trees and foreground are darkest of all; yet all these different shapes are tones of one color—blue-green.

Such a treatment of the landscape as this is suitable for the decoration of wall spaces or screens. We call such designs mural decorations.



1

2



3

STUDIES IN ANALOGOUS COMPLEMENTARY AND MONOCHROMATIC HARMONIES



REPRODUCED DIRECT FROM ORIGINAL BY COLOR PHOTOGRAPHY

NORTHEASTER

WINSLOW HOMER

BY SPECIAL PERMISSION METROPOLITAN MUSEUM, NEW YORK

PICTURE STUDY: A NORTHEASTER

By Winslow Homer

Pictures of the Ocean

Pictures of the ocean are always of more than usual interest. If you live near the sea, you have doubtless watched it in many of its moods, and you have found it ever changing, ever mysterious. Sometimes its surface is as smooth as glass, and its quiet waters look as though they could never rouse themselves to the furious action that we see in Winslow Homer's picture. If you have never seen the ocean, you will still be attracted by pictures of it, for it is one of the great elemental forces of the world, as beautiful in all of its aspects as it is terrible in its strength. "Old Ocean" has never been tamed by man. When battling against its mighty and relentless force, man's strongest ships seem powerless and weak.

A Northeaster

The picture on page 21 must have been painted in the very presence of an angry sea. Representation of such tremendous power could only have been made with the full impressions of the tumult fresh in the mind of the artist. We wonder that with all his skill, he could show us the exact moment when the mighty wave cast its tons of water against the mightier rock. The canvas and the colors do not move, but the movement of the wave is so strongly suggested that we feel something of the excitement that would thrill us, and the awe which would fill our hearts, if we were there. Even the black rock over which the wave has broken adds a note of terror. Tremendous force has been hurled against it, yet it stands unshaken. What a contrast to the tossing waves and the billows of foam which rise against the dark and stormy sky!

The Composition of the Picture

It is interesting to study the composition of a picture and to see how the artist has used the space upon his canvas in expressing his idea. Homer's pictures are always simple in line. That is, they are made up from a few shapes, big and massive, whose outlines are most carefully drawn. In the picture we are studying, there are but four shapes,—the sky, the moving water, the cloud of foam, and the mighty rock; but the arrangement of those shapes and the drawing of their outlines has been a matter of the deepest thought. Study, for example, the outline of the cloud of spray. How clearly it is drawn against the dark sky! Observe also, the outline of the rock. It shows close observation and definite knowledge of the shape and character of these elemental forms. The shapes of the rifts of cloud in the sky, of the crest of the wave and of the flecks of foam, all show intimate knowledge of these particular manifestations of nature.

Winslow Homer

Winslow Homer will be classed among the immortals. The rugged characteristics which he possessed as a man have found full expression in many of his pictures. He withdrew from city life and went to live, almost as a recluse, on the rockbound coast of Maine. He came from a family of seafaring people, and he knew, only too well, the pitiless power of the sea and the hard life of those who follow it. There is stern truth, but also much of tragedy and heartbreak, in such pictures as "The Lookout" and "The Life Line," two other famous paintings of his. He has painted pictures, also, that show us the women of the fishers' families, searching with strained eyes the gray horizon of the sea. He has made us feel the anguish of those hearts and the dreadful meaning to them of a storm at sea.

Winslow Homer's work is great and inspiring. He tells his message with directness and by methods which make us forget paint and think only of the mighty ocean and its danger-filled life.

Homer was born in Boston in 1836 and died at his home in Scarboro, Maine, in 1910.

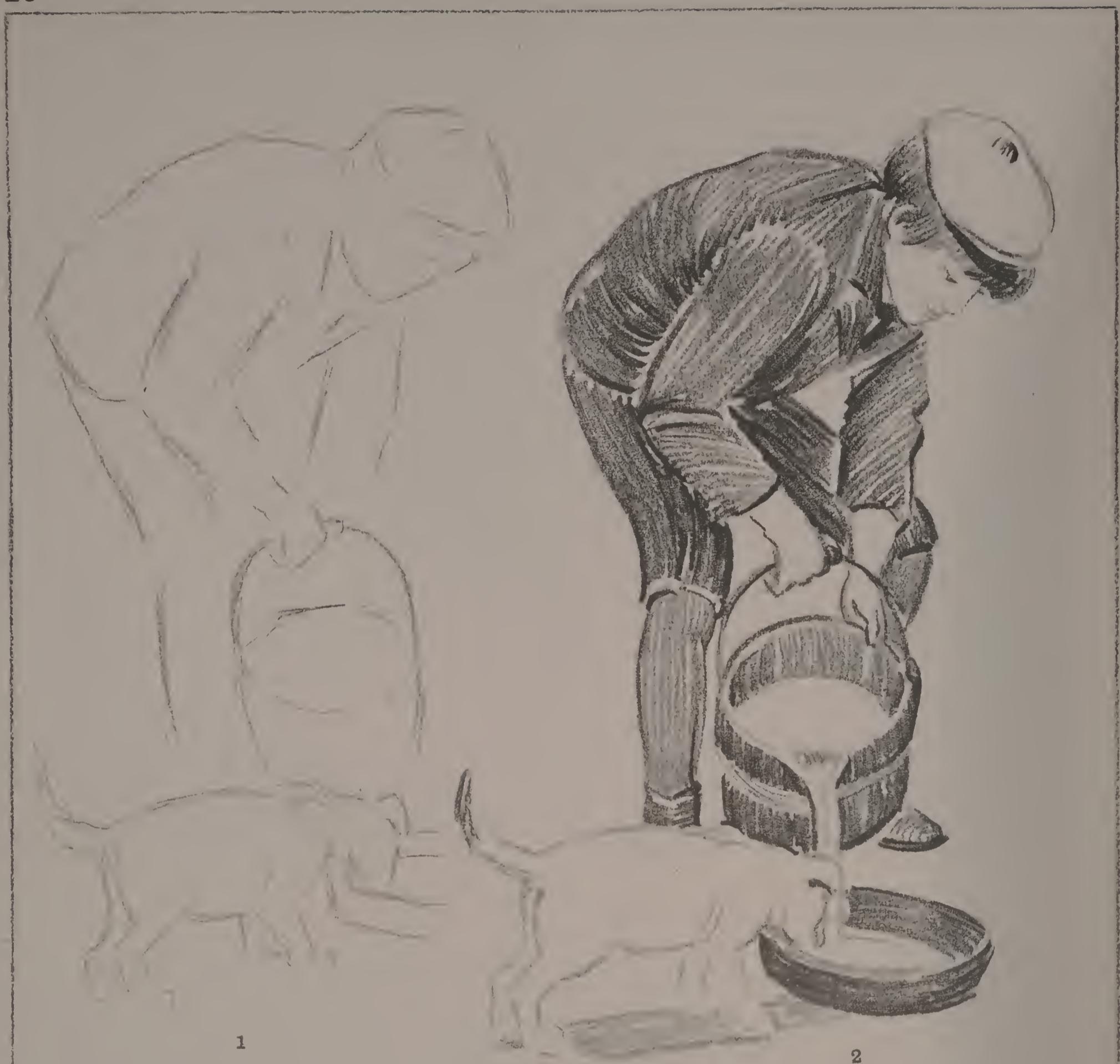


LANDSCAPE.
Corot.

The original painting from which the above reproduction was made, is considered one of the finest examples of Corot's art. How exquisitely the light leaves of the tree, with its strong massive trunk, and its delicate branches are shown against the pale glow of the sky! A transparent veil of mist seems to lie over all the masses of verdure that we see, and these softly clouded shapes are beautifully reflected in the quiet waters of the lake. The whole scene breathes of that morning hour when the first rays of the sun are breaking through. Corot once wrote the following, in a letter to a friend:

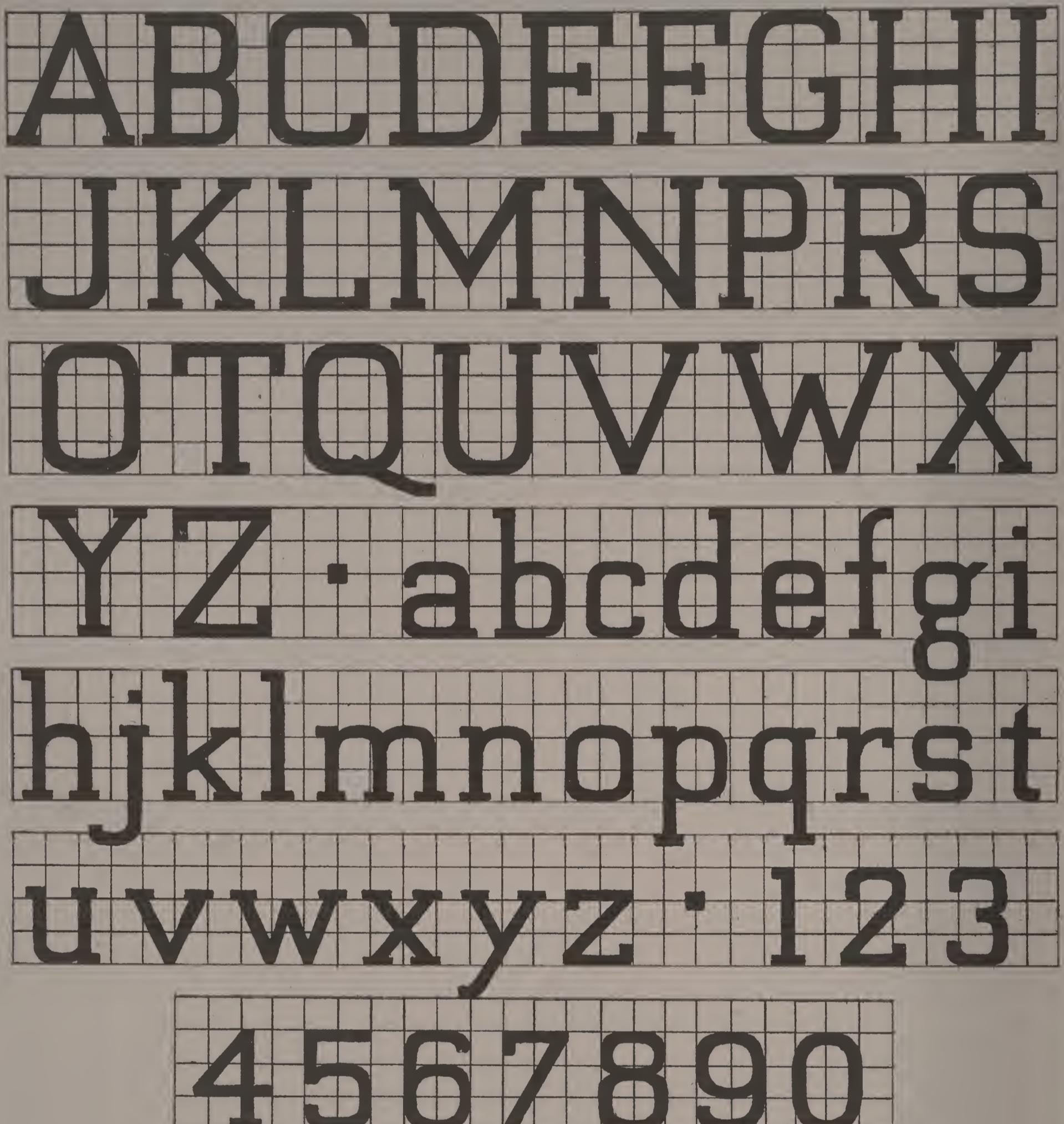
"A landscape painter's day is delightful. He rises early, before sunrise, at three in the morning, and sits under a tree, and watches and waits. There is not so much to be seen at first. Everything has a sweet odor. Everything trembles under the freshening breeze of dawn. Bing! The sun gets clearer. At last you can see what you imagined at first. Bam! The sun has risen! Bam! Everything sparkles, shines! Everything is in full light—light soft and caressing, as yet. The background shapes with their simple contours and harmonious tones are lost in the infinite sky, through an atmosphere of azure and mist. The flowers lift up their heads. The birds fly here and there."

Jean Baptiste Camille Corot was born in Paris, in 1796, and died in 1875. He was the greatest landscape painter of modern times.

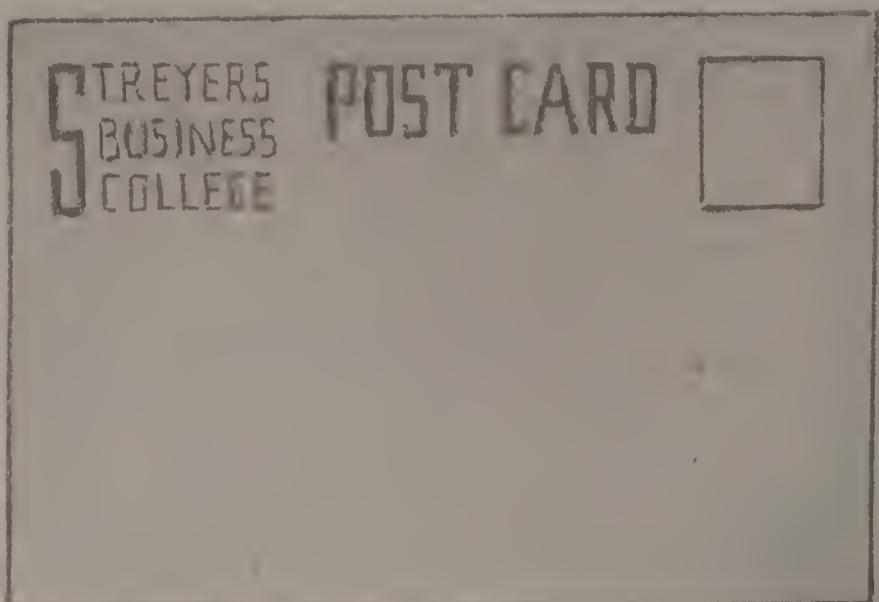


Drawing to Express Action: It is difficult for a boy to keep for any length of time such a position as is indicated here; but the action can be repeated at short intervals so that a sketch of the position and the action can be secured. Two stages in making the drawing are shown. The first (Fig. 1) shows the light blocking-in of the figure. This is the more important stage of the two, for unless these first sketching lines express right proportion and good action, no amount of elaborate "finishing" will make the drawing fine. Correct, then, the preliminary sketch lines until you are satisfied that they "tell the truth". Then finish the shapes and lay on the pencil strokes, working in not more than three values, besides the value of the white paper.

Copy the drawing on this page, for practice in laying pencil values. Then draw, from a boy engaged in some other action. Use a soft pencil,—one that will give you light, medium, dark and very dark values.

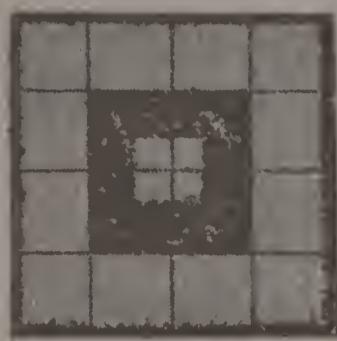


Alphabets and Numerals: In the alphabet of capital letters on this page the height is uniform, but the width varies according to the established proportions of certain letters. It will be best to draw this alphabet carefully in light outlines, making parallel bands for the construction of the letters, and filling in these bands with ink or color, after the drawing and spacing are satisfactory. Be especially careful about the drawing of the serifs,—those projections seen at the extremities of many of the letters. If serifs are not drawn accurately and finished squarely, they will detract from the beauty of the work, rather than to add the interest for which they are intended. Letters drawn carefully on squared paper may be transferred by tracing to colored papers without lines.

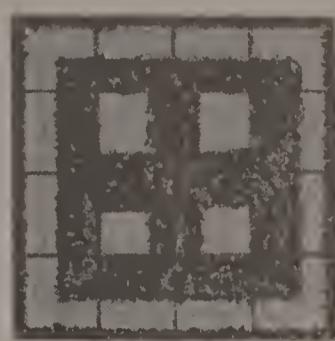


Applied Lettering: Beautiful lettering can be made a very interesting part of a design. In fact, when no other element but lettering is employed, a post-card, or a bulletin, or an advertisement of any kind can be made very attractive. The three designs on this page are examples of the right use of decorative lettering.

Plan a post-card of the right size and place upon it some arrangement of letters and some decorative unit that will show where the post-card came from.



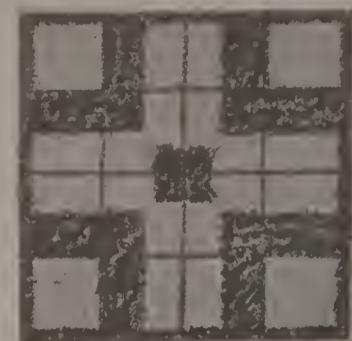
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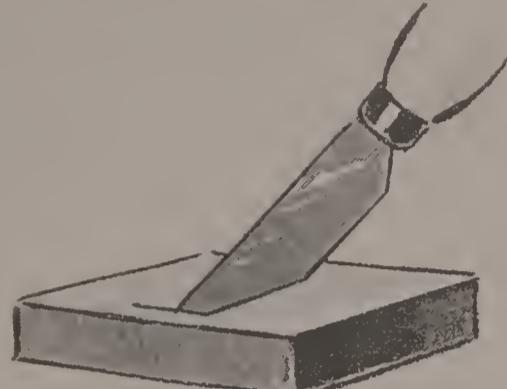
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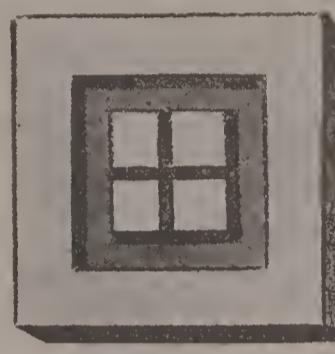
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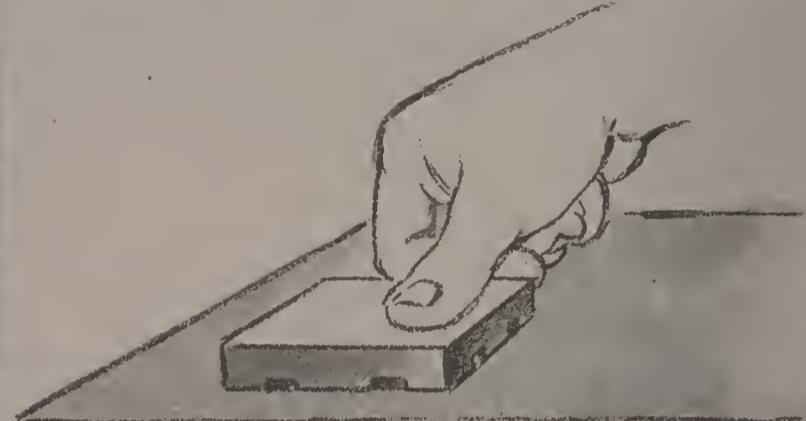
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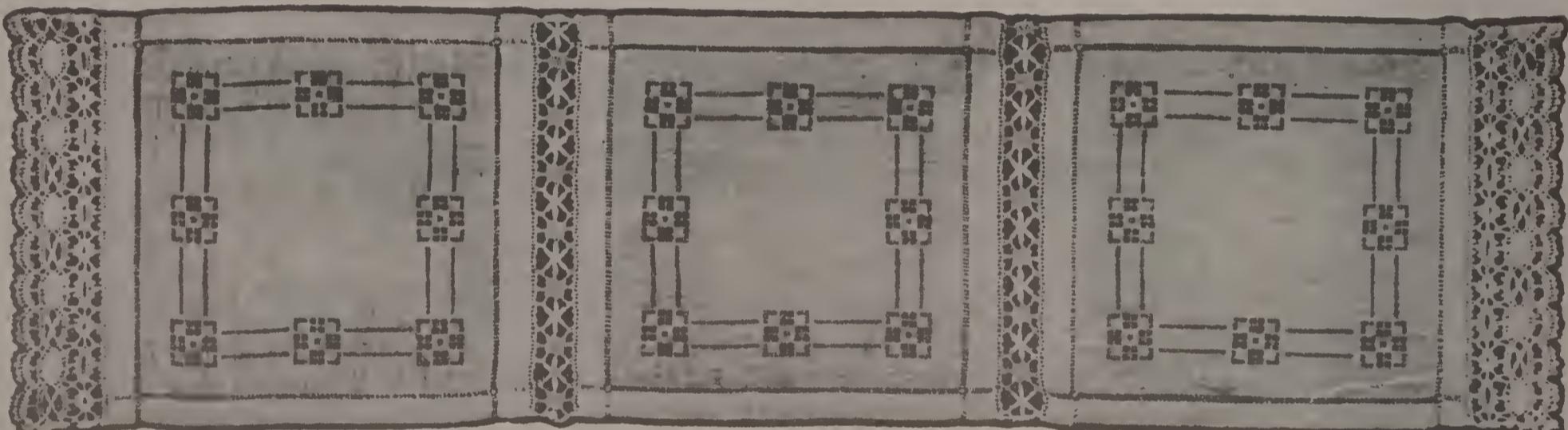
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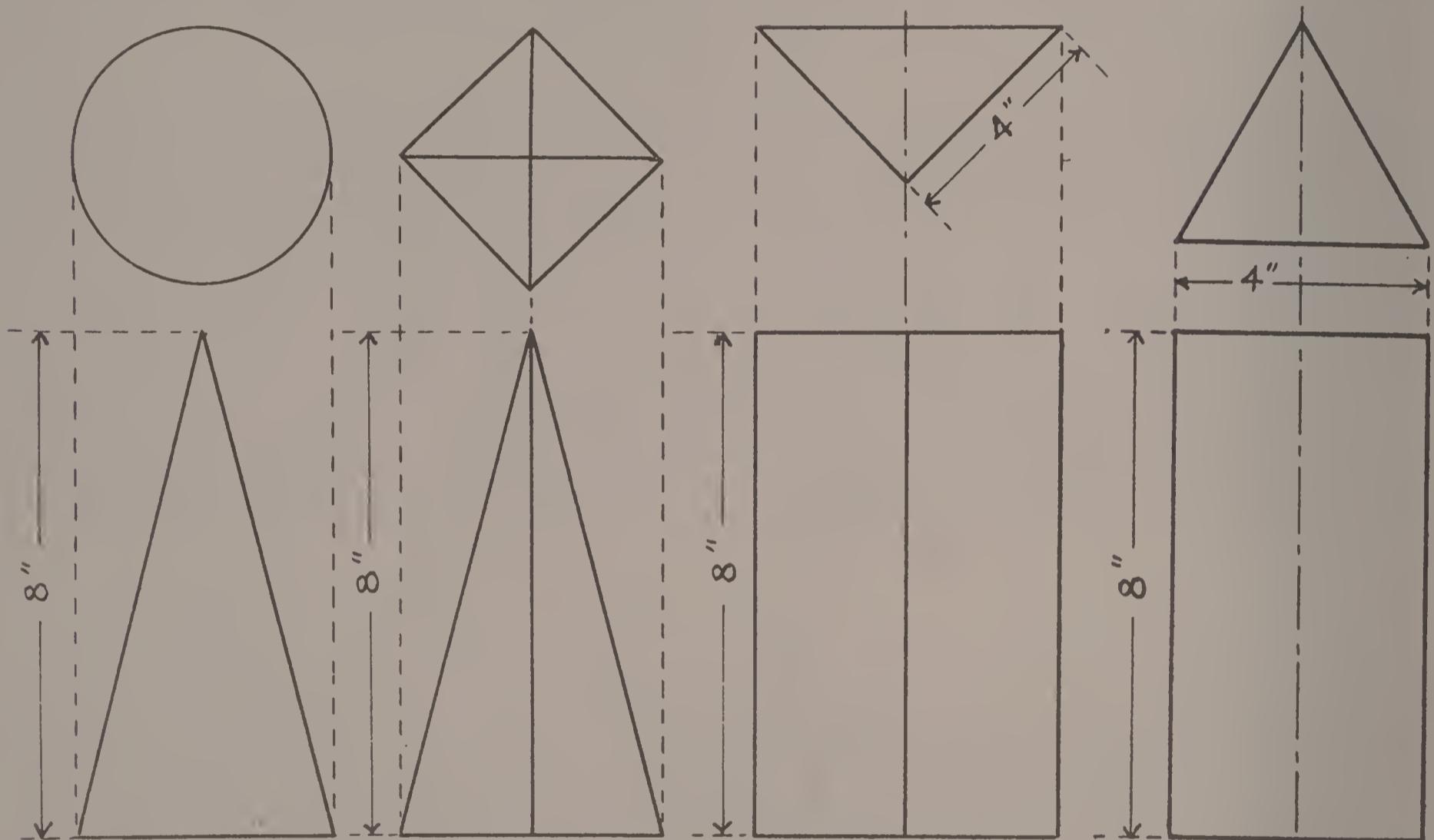
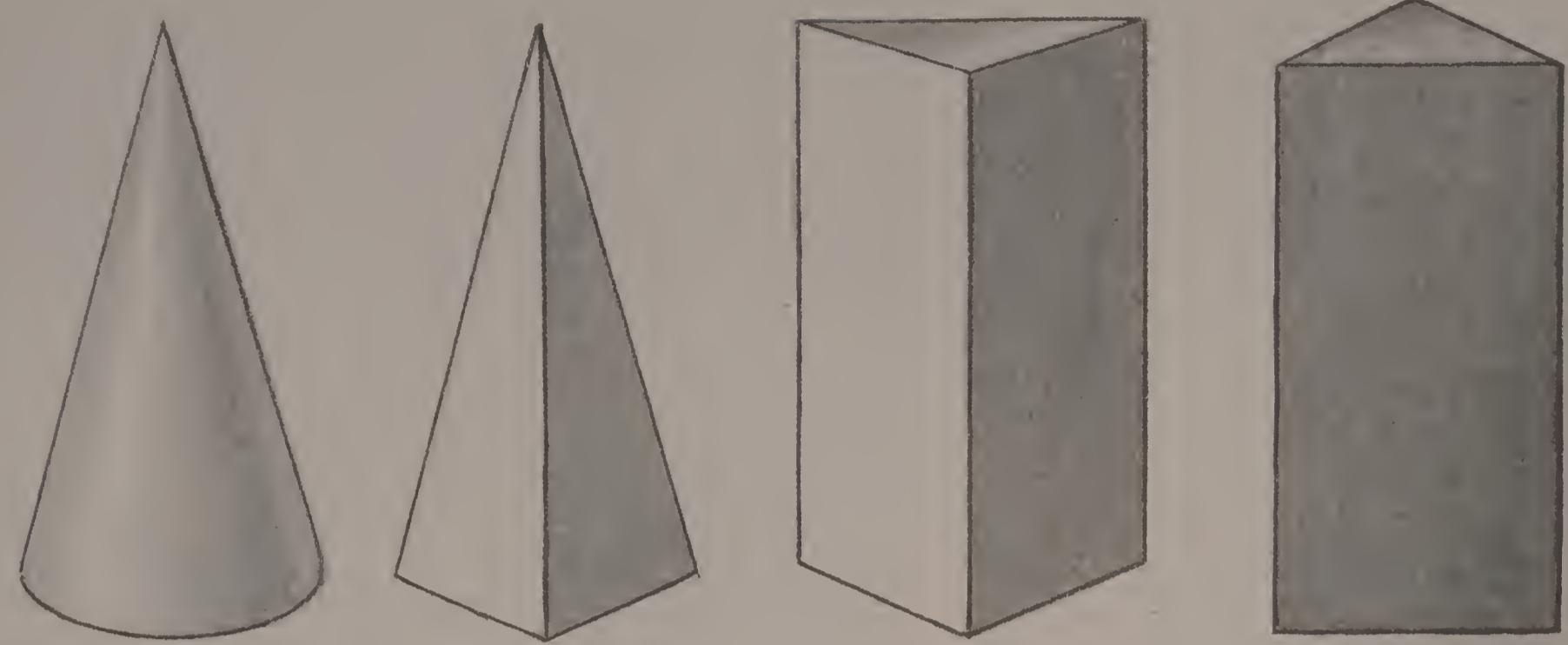


8

Block Printing on Cloth: The dresser scarf shown above was made of three squares of art linen. The tone of the linen was gray-orange. A straight line design, based upon divisions of a square was printed with a ruco block in bright orange, and connecting bands of dark gray-blue were afterward applied. These lines were first ruled very lightly directly upon the linen, and the space filled in with color, applied with a brush.

Figs. 1 to 4 show straight line designs, first planned upon gray squared paper. The design is transferred to the ruco block which has been cut to the size of the design. Transfers are made by means of soft lead rubbed on the back of the design. The rubbed surface is placed next to the block and the design is traced with the sharp point of a hard lead pencil. Fig. 5 shows a stencil knife, in position for cutting. The black portions in the small design show the parts that are to be cut away. The preparation known as ruco cuts very easily, as it is without grain and is softer than wood.

After the edges of the design are cut clean and sharp, the block is ready for use. It may be used upon a pad saturated with color, as in rubber stamping, or the color may be applied with a brush. The pieces of the scarf were finally put together with insertions of Cluny lace, with an edge to match finishing the ends.



Geometric Solids and Views: Four geometric solids appear in the upper row of sketches and below each solid is a working drawing showing two views from the same solid. Each view of an object must be placed in a certain relation to the front view. For instance, the top view always appears above the front view. Full, continuous lines are used to express these views; dotted lines connect the views; and light continuous lines are used for dimension lines. Dimension lines are spaced in the middle for the placing of the figures. Little characters called arrow-heads are placed to show the limits of the directions of the dimensions given. Center lines are light, broken lines, sometimes called long dash lines.

Compare the perspective drawing with the drawing that shows the views and facts of the same object. Both kinds of drawings are useful, and we should study to know when to use a working drawing and when to use a perspective sketch.

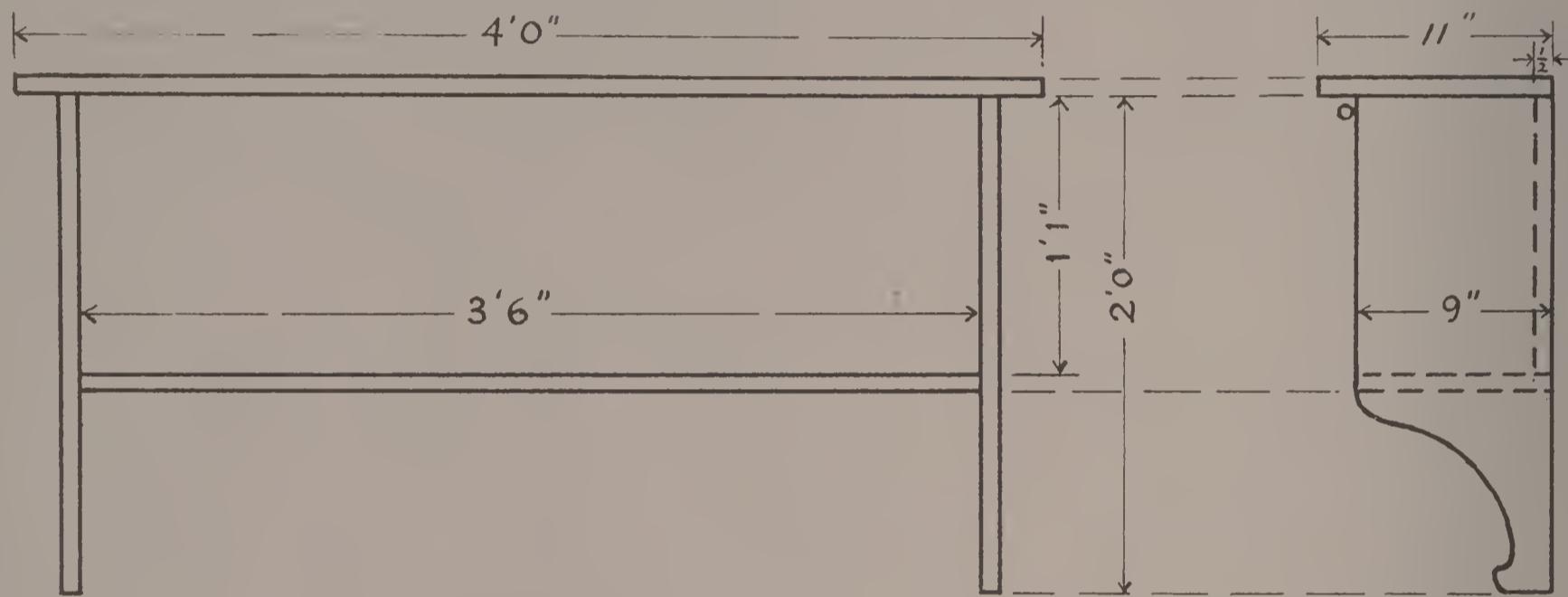
Visible Edge - Full Line

Invisible Edge

Projecting Line

Dimension Line

Center Line



A Working Drawing and its Conventions: Working drawings have a language of their own, expressed by the position of the view, by different kinds of lines, and by certain sign or symbols. Each view in a working drawing must be placed in a certain relation to the front view. Full, continuous lines are used to express visible edges, as illustrated in the working drawing of the book-shelf above. Short dash lines express invisible edge, as shown in the end view. Long dash lines (and sometimes dotted lines) are used to connect views and are called projecting lines, because by their use one view is projected or measured out from another. Continuous lines, sometimes slightly broken, are used as dimension or figuring lines. In connection with dimension lines, little characters called arrow-heads are used, to show the limit of the dimensions given. Figures expressing dimensions should always be carefully drawn, and should read with the dimension lines, as illustrated above. The long and short dash line, or center line, is used when the top view or bottom view is projected from the front view. Feet and inches are expressed by symbols, also. The characters 3' 6" in the drawing above means three feet and six inches.

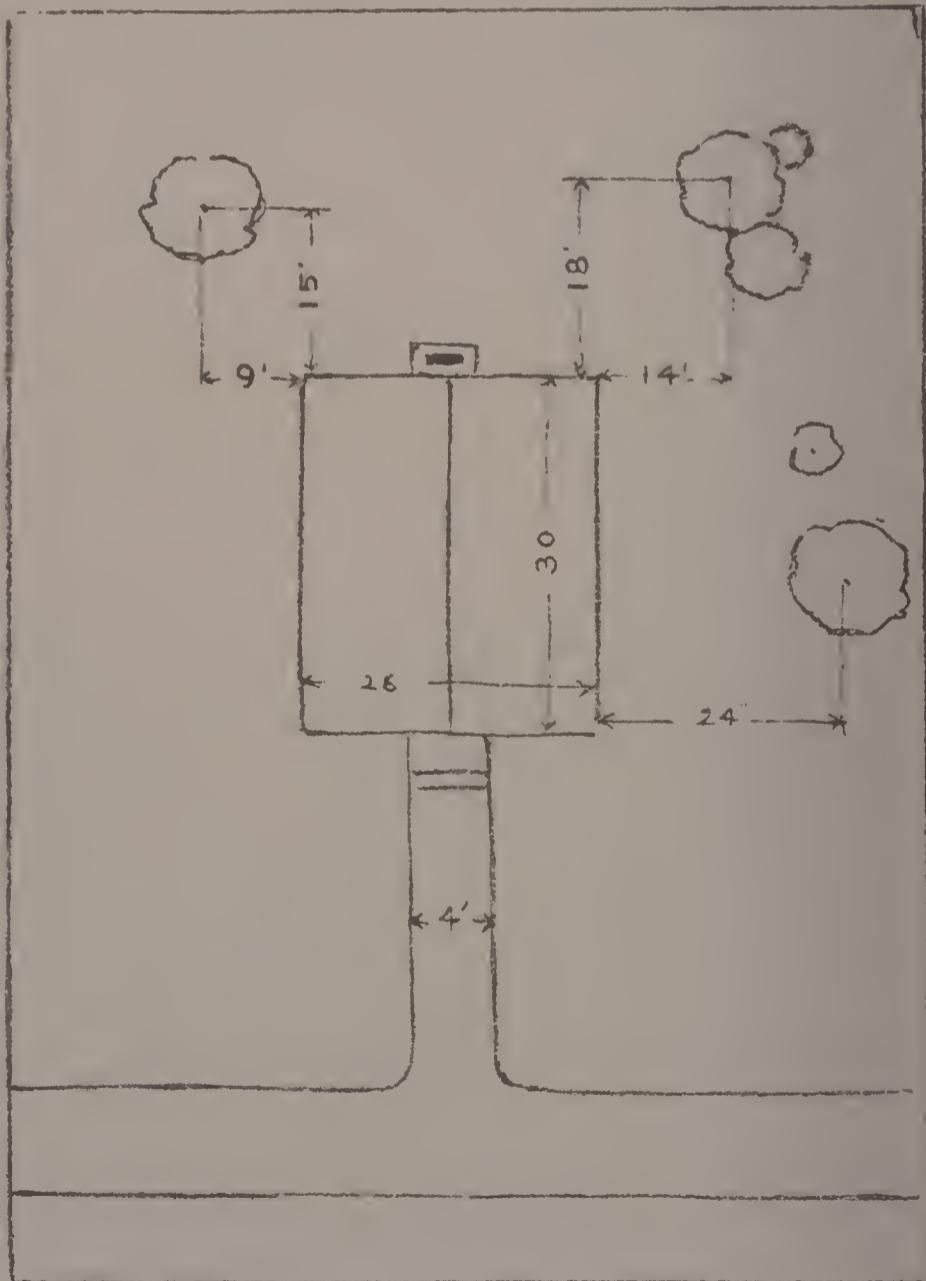


1

A Beautiful Country Schoolhouse:
 If all our country school buildings were as well proportioned as this, what a fine influence would be at work in our rural districts! Study the picture shown above. The gently sloping roof, the wide eaves, the large window spaces, the projecting hood over the door, the generous chimney at the end,—all suggest comfort and a cheerful and beautiful interior. Can you not imagine how pleasant a school in such a building would be?

Fig. 2 shows a plot or plan of the grounds upon which the building stands. The house is in the middle, and its dimensions are given. The placing of three groups of trees or shrubs is shown. The width of the walk is stated. The tasteful arrangement of the grounds about one's house is as much a matter of careful planning as the building of the house itself.

Make a simple plan of your own school grounds.



2



1



2

PLANT FORMS IN DECORATIVE DESIGNS

DESIGNS FROM FLOWER FORMS

Motives for the Designs

The blossom and seed-pod of the poppy were used as motives for a number of the units of design shown in Fig. 1 on page 39, and the blossom of the king-cup, or marsh marigold was the motive for another group. A careful line drawing is first made of the flower as it grows. These drawings are usually placed on tinted paper, and a grayed color used for filling in the shapes. Front and side views are drawn, and in the case of seed-pods, a cross-section is often studied. The parts of a blossom or bud are often separated and spaced, as a suggestion for stencil patterns. You will find several treatments such as this, in the group of units shown in Fig. 1.

Design For a Note Book

Fig. 2 shows one of the units derived from the king-cup used as a stencil, in making a surface pattern. The book was covered with light gray-blue paper, and a panel of darker blue paper was stencilled with a dark blue unit. Orange tape was used to tie the leaflets in the book. The title of the book was drawn on a strip of paper of the color of the binding, and the letters were filled in with orange water color. The design was thus an example of a complementary color scheme. Such a book as this might fittingly be employed to preserve sketches from flower forms, made for the purpose of adapting this material to design uses.

How to Prepare a Stencil Pattern

The simplest way to prepare a stencil for a symmetrical unit such as is used in the design for a note-book cover on page 39, is to cut it from paper. The shape of half of the unit should be carefully drawn on folded paper, after first drawing a marginal band. This half-shape is then cut out, the opened paper supplying the completed form. Steps showing the process of cutting a stencil unit are shown in the small drawings on page 7, of this book. If the design is not symmetrical, the unit must be carefully drawn, and the shapes cut out with the sharp point of a knife. After a stencil pattern has been prepared on ordinary manila or white paper, it may be dipped in melted paraffine, to make it waterproof. Stencil paper, already oiled, can be obtained for problems that demand more durable material.

Colors Used in Applying Stencil Patterns

When stencilled decorations are applied to paper, water color, colored crayons or the dyes prepared for stick-printing may all be successfully used. In applying water color, use very little color, in an almost dry brush. Too much moisture in the brush will cause the color to run, or "creep" under the stencil. Pin the stencil in position securely, before applying the color. In using crayon, sharpen the point, so that a line of uniform width may be obtained. Apply the strokes vertically, allowing a suggestion of the background to show through.

SUGGESTIONS TO TEACHERS

(Continued from Page 2, of cover.)

Figure Drawing

Page 26. This illustration suggests the kind of action that may be repeated at frequent intervals in the schoolroom, to enable the pupils to observe closely and to sketch rapidly. The text explains the process.

Construction

Pages 9, 32, 34, 36 and 38. In making the portfolio given on page 9 a paste that is part glue should be used. The preparation known as "Stixit" is well adapted for all exercises in cardboard construction or bookbinding. Such work should be carried out with the utmost accuracy and neatness. Exercises of this kind are very valuable as training, because an absolute standard may be set, and all pupils, whether talented or not, can be held to it. Views of other geometric solids, not shown on page 34, should be given in connection with this lesson on that page. Here, also, neatness and precision must be insisted upon. If school or home conditions admit of the making of a book-shelf, such as is illustrated on page 36, the lesson will be twice as valuable. The girls might design and make a suitable hanging for the protection of the books, while the boys are working with wood. Both girls and boys should draw a plot of the school grounds, similar to the illustrated plot on page 38.

Lettering

Page 28. This alphabet should be copied on squared paper. The forms and proportions should be memorized and absolute neatness be required in filling in the outlines. The pupils of this grade will enjoy making from oak-tag original designs for post-cards, similar to those given on page 30. Bulletins and announcements may also be planned on tinted paper, the lettering traced and afterward filled in with any desired color.

Picture Study

Pages 21 and 24. Pupils of this grade are fortunate in the possession of the two masterpieces presented for their study. Winslow Homer's fine painting of "A North Easter" is reproduced in color on page 21. The pupils should read in class the interpretation of the picture, given on page 22. If prints or photographs of other pictures by Homer can be secured, it will add greatly to the value of this subject of Picture Study. The landscape by Corot on page 24 is as fine in its way as is the colored reproduction. Many other prints of Corot's work can doubtless be secured. These pictures may form the subjects of interesting compositions or language exercises. The aim has been to make these notes on picture study something more than biographical accounts of the artists. It is important that pupils should know why the world's masterpieces are great. Such analysis of pictures as that given on page 22 will add greatly to the enjoyment and appreciation of Homer's art.

Theory of Color

Pages 1, 2 and 20. The full Color Circle with the six leading colors in grayed tones, appears on page 2 of this book. The teacher may use her own judgment about requiring students to make this chart. It may be used as a color standard, in mixing color schemes, whether the pupils duplicate it or not. The color plate on page 20 is directly related to the Chart, and is fully explained in the text on page 19. Decorative landscape effects similar to the blue-green composition on page 20 may be carried out in colored papers.

THE - GRAPHIC DRAWING - BOOKS

BOOK - EIGHT



THE - PRANG - COMPANY

NEW YORK - CHICAGO - BOSTON - ATLANTA - DALLAS

SUGGESTIONS TO TEACHERS

General Plan

In Book Eight a greater emphasis is placed upon technical excellence. The pupils are now old enough to be held to definite standards of work, and though the classification of subjects is the same as in the lower books of this series, the mediums and methods employed have undergone a gradual but complete change. In this way the pupil is kept interested. He studies nature, for instance, with a direct view of using nature forms in design, and as a means for developing power in the technique of the pencil. The results of his work become interesting in themselves, and are something more than mere records of his observation or development. As with former books, the teacher should feel free to make any adjustment of the lessons that will make them fit local conditions. The division of subjects is as follows: Nature, Object Drawing and Perspective, Design, Figure and Animal, Construction, Lettering, Picture Study and Theory of Color.

Nature

Pages 3, 7 and 9. Any large, simple flower, with leaves, buds and seedpods of interesting shape may be selected for work similar to that given on page 3. Each pupil should provide himself with a specimen. He can then control the position that he wishes to draw. A well arranged drawing on 9" x 12" white paper should be required from the pupils, showing the complete growth, and some of the details.

In sketching from vegetables, provide specimens enough so that all pupils may obtain a good view. One specimen will usually answer for six pupils. Pencil drawings should not be made in a size much larger than the sketches on page 7, as the difficulty of covering large spaces of paper with pencil technique is great. Page 9 shows a group of pencil sketches that may be profitably copied by pupils in eighth grade. After a copy has been made, the pupil should sketch from an actual tree or house in order to apply what he has learned. It is only as practice in rendering that copying of another's work should be permitted.

Object Drawing and Perspective

Pages 11, 13, 15, 17. Three ways of finishing an accurately sketched piece of still life are shown on page 11. Eighth grade pupils will enjoy this variety in the treatment of a single object. The text explains the processes. Details of cover, spouts, handles, etc., should be studied from the objects themselves. The sketches on page 13 only suggest that many different features of this kind are encountered in the study of objects. The drawing of books (page 15) will tax the pupil's ability to draw in correct perspective, and also his power in pencil rendering. Much practice may be devoted to this kind of work, with profit. Each pupil should construct again the hollow cube given as an exercise in Book Six, page 28. Cutting away two adjacent sides of the box will present the leading lines of a room interior. When the perspective principles involved are thus plainly shown, the difficulty of sketching room interiors will be lessened. Pupils should sketch corners of the schoolroom, in outline.

Design

Pages 5, 20, 39. Page 5 shows four units taken from details of growth found in the hibiscus, shown on page 3. The pupils should work from a different flower, but should carry out the space divisions suggested in the problem on page 5. If this exercise is carefully done, the result will be beautiful. The color scheme used should be developed from the Chart on page 2. The color plate on page 20 is fully explained on page 19. Page 39 is also explained on page 40.

(Continued on Page 3, of cover.)

THE
GRAPHIC
DRAWING-BOOKS

A SERIES OF GRADED DRAWING BOOKS
PRESENTING GRAPHICALLY, BY MEANS
OF PROGRESSIVE STEPS, A COURSE IN COLOR,
DRAWING, DESIGN, CONSTRUCTION AND
PICTURE STUDY



THE PRANG COMPANY

SUGGESTIONS FOR PROTECTING THE COLOR CHART

The Color Charts in this series of Drawing Books are painted by hand,—the work of an expert colorist. It is impossible to reproduce by any known process of printing the exquisite color quality and velvety bloom of these Charts. It will be readily seen that such delicately adjusted colors will not stand, without injury, the usual wear of a school text book. For this reason, the following suggestions are given for their protection:

1. Mount the Chart for this book on a piece of cardboard a little larger than the size of the Chart page. A little paste applied to each of the four corners is all that is necessary. Make a cover for the Chart by cutting construction paper, of a grayed tone, one inch longer than the longest measurement of the cardboard. Paste this extra inch to the back of the top of the cardboard. Fold over to make a hinge. This can be done in primary grades.
2. Follow the steps given above, adding an easel support to the Chart, by pasting a strip of cardboard about 2" x 6" to the back, as a brace. Score the strip about an inch from the top, to make the hinge. Paste the inch space to the back of the Chart. This device will hold the Chart in an upright position, when it is so desired.
3. Make a passe-partout case for the Chart. Cut a piece of cardboard $\frac{1}{2}$ " larger on all sides than the Chart. From a sheet of transparent celluloid, cut a piece the size of the cardboard. Fit the cardboard and the celluloid together and paste passe-partout binding on three edges,—two long and one short edge. This makes an open case, into which the Chart may be slipped. An easel back may be added, if desired. When protected in this way by the transparent cover, the Chart may be used in class-room work without being removed from the case.

Pages 1 and 2 of this book consist of a detached Color Chart which should accompany each book.

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A PRACTICAL COLOR THEORY

Color Chart No. 8

To the Teacher

The Color Chart on page 2 shows a beautiful modification of the Color Circle. All the colors in it are grayed, presenting a subtlety and refinement that we do not feel when looking at the scientific harmonies of the previous charts in the series. This subtlety of relationship makes Chart 8 a more difficult one to make than any of the others. If the teacher feels that it is too difficult a task for her pupils, the Chart may be used as a color standard only. The three groups of color schemes given below the Color Chart should be scaled, however, as pupils must learn to match these tones, in applying the color schemes to practical problems.

Colors in One-Fourth Intensity

The color tones in the outer circle of the Chart are shown in half intensity—that is, they are half way between full intensity and absolute grayness or neutrality. The six colors in the smaller circuit are grayed still more, they are one-fourth of full intensity. It is here that we see the beautiful variations of colors that we usually classify as grays; but if we compare gray-yellow one-fourth, for instance, with gray-blue, one-fourth or with neutral gray at the center, we shall see that their color quality is as different as the difference in tones of music. The study of this Chart will help us establish in our own thought and expression the differences in color tones.

Color Schemes

A group of colors harmoniously related to each other, and suitable for use in producing a work of art is called a color scheme.

Monochromatic Color Schemes

A monochromatic color scheme is a group of different tones of one color. It may be different values of a color (as orange, light orange, dark orange) or different intensities of a color (as orange full intensity, orange $\frac{1}{2}$ intensity and orange $\frac{1}{4}$ intensity)

Complementary Color Schemes

Complementary color schemes show strong color contrasts, and possess the quality of enriching or emphasizing each other. Complementary colors occur in the Color Circle at opposite ends of diameters. When complementary color schemes are employed they should be reduced to one-half or one-quarter intensity.

Analogous Color Schemes

Analogous means likeness. Analogous colors are those which are adjacent or neighboring in the Color Circle. When used in practical problems, analogous schemes should generally be used in half or quarter intensities.

Beautiful color schemes, illustrating these three kinds of harmony are given on page 2 of this book.



COLORS IN ONE-HALF AND IN ONE-FOURTH INTENSITIES
MONOCHROMATIC COLOR SCHEMES



ANALOGOUS • COLOR • SCHEMES



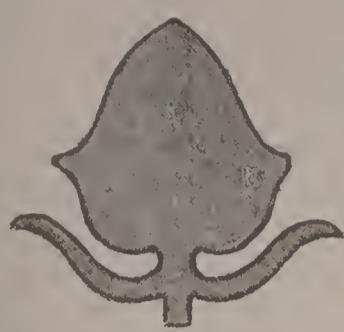
COMPLEMENTARY COLOR SCHEMES



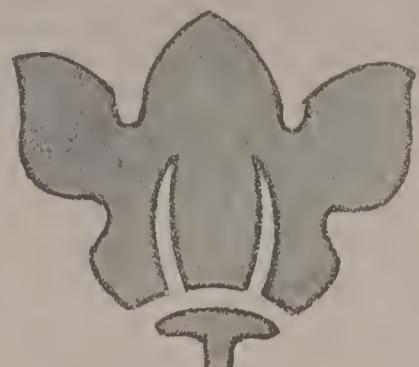


A Pencil Drawing of a Flower: This flower, which is a member of the large hibiscus family, was chosen for a sketch because of the color contrasts presented by different parts of its growth, and also because of the many suggestions for design found in the seedpod, the flower, the leaf and the bud.

The large flower is pale yellow in color, with distinctive markings of violet at the base of each petal. In treating it with pencil, the flower was carefully drawn, and left without pencil values, except where the violet markings occurred. The leaves were also carefully drawn as to growth and shape, and their fine, dark-green color was expressed by pencil strokes. Different parts of the flower were sketched separately. You will see on the next page some of the uses to which these shapes have been put.



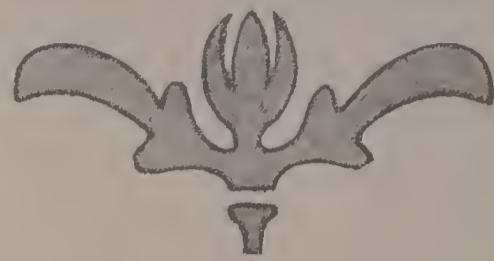
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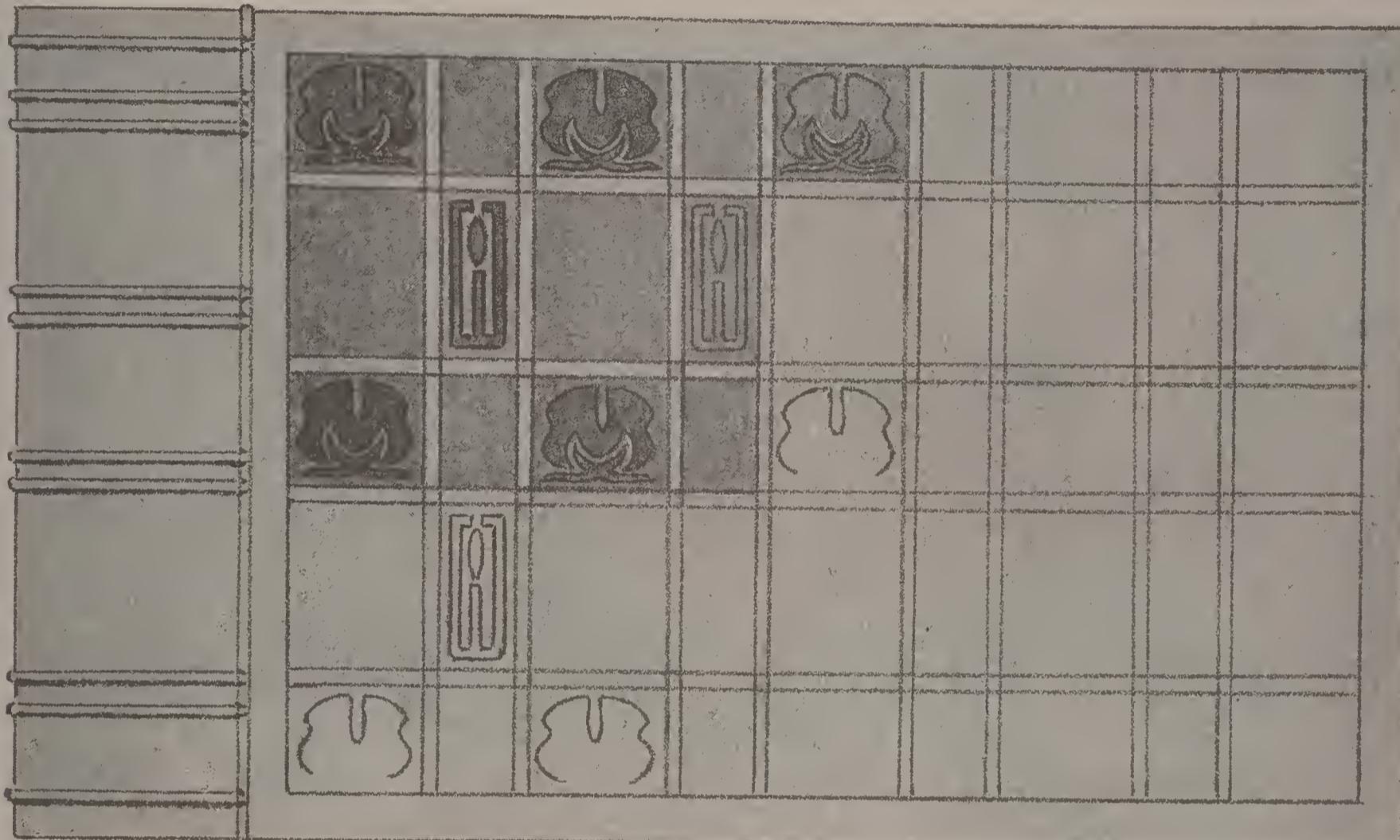
2



3



4



5

A Design For a Book Cover: A hand made book may be attractively decorated by ruling a geometric pattern of straight lines, as a basis for stencilled units. Choose a suitable cover paper of grayed tone. Lay off the required size for the cover. Set off a certain width for the binding, as shown in Fig. 5. Rule marginal lines equally distant from the top, bottom, left and right limits of the cover, not considering the part designed for the binding of the book. On the upper and lower marginal lines, set off half-inch spaces. On the right and left lines set off inch spaces. Rule light lines connecting opposite points. This divides your field into oblongs. Now rule parallel lines at equal distances from the lines already drawn, dividing the field into large, middle-sized and small spaces (See Fig. 5). Plan to use two different units in your field. The units used in the design shown on this page were cut from paper, their motives being found in the plant drawing on page 3. Trace the units selected in the spaces for which they were designed. Choose a monochromatic color scheme from the Chart on page 2, and fill in the units and some of the spaces between with tones of the same color as the paper chosen for the cover.



Nature Studies in Pencil Rendering: Fruits or vegetables that show leaves in connection with solid form offer fine opportunities for effective pencil rendering. Choose specimens of interesting shapes. Prune away confusing leaves, twigs or other growths. Arrange the specimens in holders, if they are disposed to grow upright, or lay them in a horizontal position if they are heavy and solid. Place a background behind your specimen. Use a soft sketching pencil on white or cream paper. Indicate the leading lines of growth first, as in Fig. 1. Then add the tones of gray value. The full strength required should be secured with one stroke of the pencil. Do not depend upon increasing the strength or blackness of the tone by working over the same surface more than once. Add snappy, black accents where they seem to be suggested by the specimen you have before you.

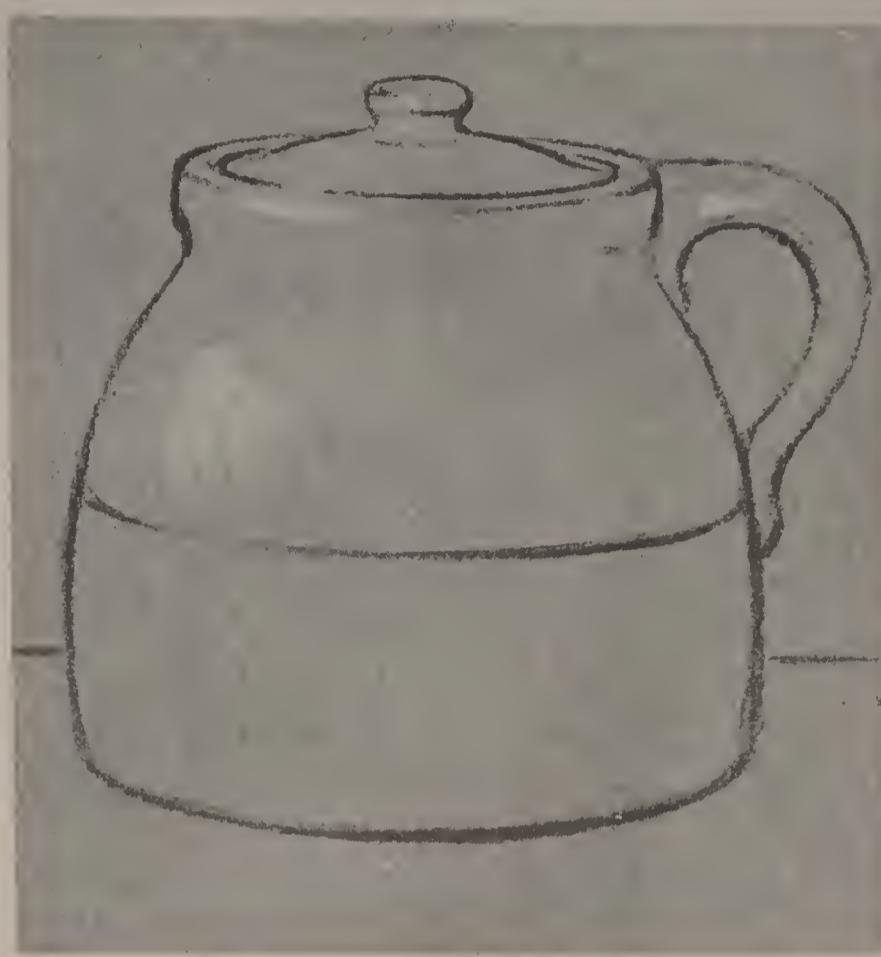


Sketching From the Landscape: The beauty of a pencil sketch depends upon the selection of a few elements, and upon the expression of those elements by means of simple, direct treatment. Choose subjects that present strong contrasts in values: a dark tree against a light sky; a house at an angle, with one side in shadow; or, a snow covered hillside with dark pine trees in the distance.

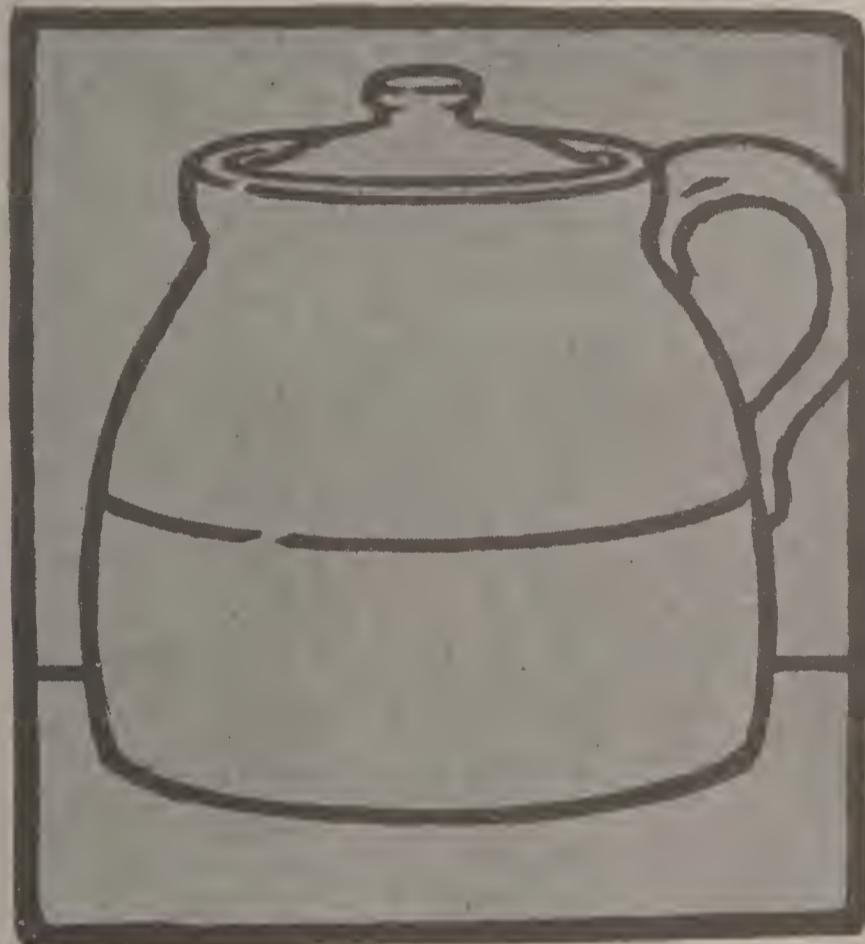
Study the rendering in the sketches shown on this page. Copy all three of these studies, to gain practice in this simple, strong mode of rendering. Then sketch from a selection you have chosen yourself.



1



2



3



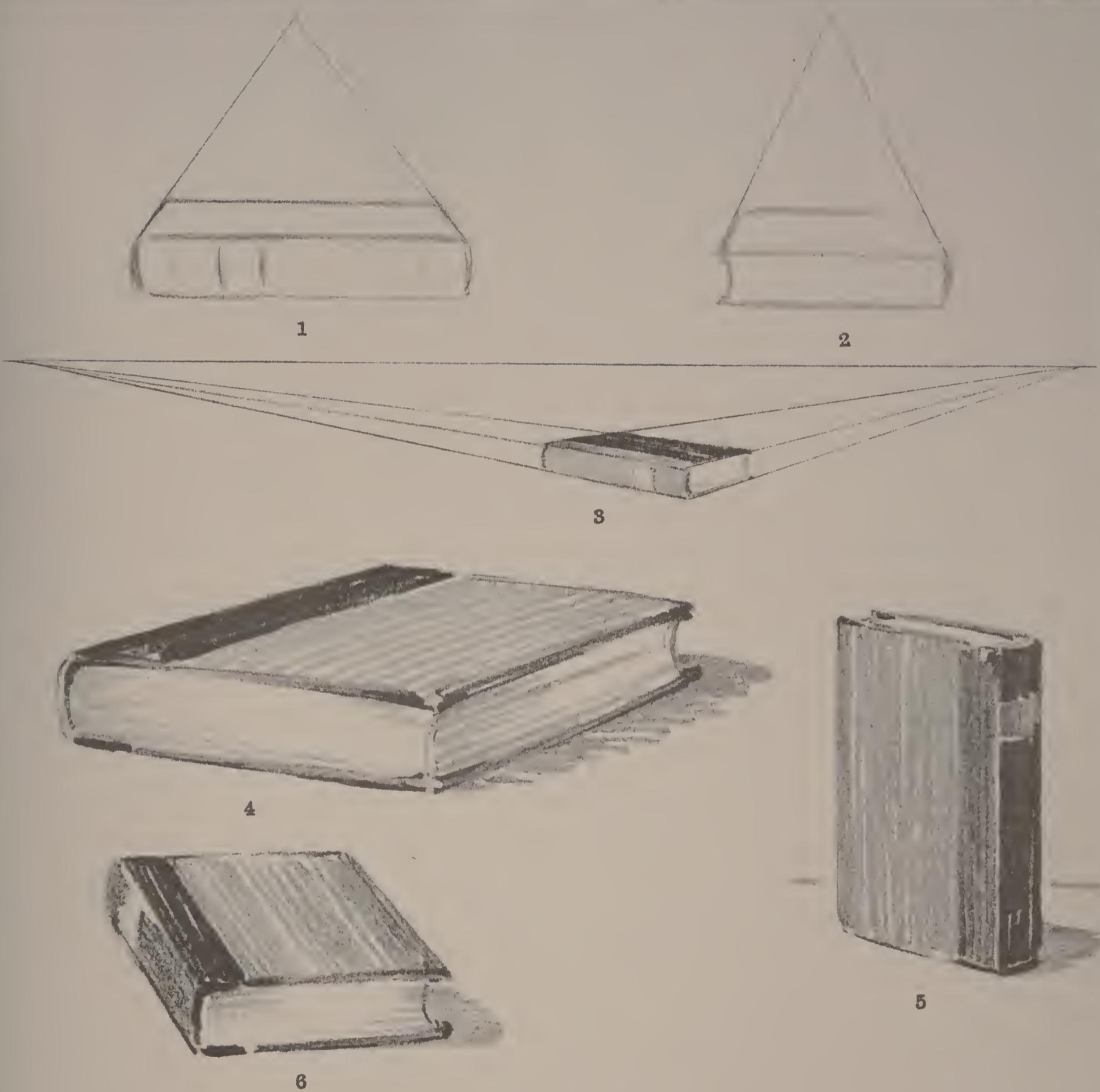
4

Three Different Treatments of an Object: Objects of the kind represented on this page are excellent studies for pencil rendering, for outline drawing with colored crayon, or for decorative treatment with brush and ink or black paint. The bean pot is simple in outline, and its masses of light and dark are of large size and definite shape. All these points are important, in selecting objects for similar study. Draw an accurate diagram of your object, like Fig. 1. When you are satisfied that it is correct in proportion, in perspective and in outline, rub soft lead pencil over the back and with the sharp point of a hard lead pencil make three different tracings on gray or colored paper. Finish one tracing with an accented line in sepia crayon, placing the high lights with white chalk (Fig. 2). Finish another tracing with a strong, even brush line of black (Fig. 3). Finish the third tracing with pencil or crayon rendering, adding the high lights with white chalk.



The Perspective of Covers: Covers, handles and spouts are important details of still life drawing. They afford opportunity for accenting and as their construction is so varied, the representation of such features is always a fresh, new problem. In Fig. 1 the cover is rounding, with a knob or lifter in the center. Note that the drawing of the lifter is not in the center of the ellipse which outlines the cover. In Fig. 2 the cover is flat, and the lifter is here, also, drawn nearer to the farther curve of the ellipse than it is to the nearer curve. The center of the circle is not the center of the ellipse, in perspective.

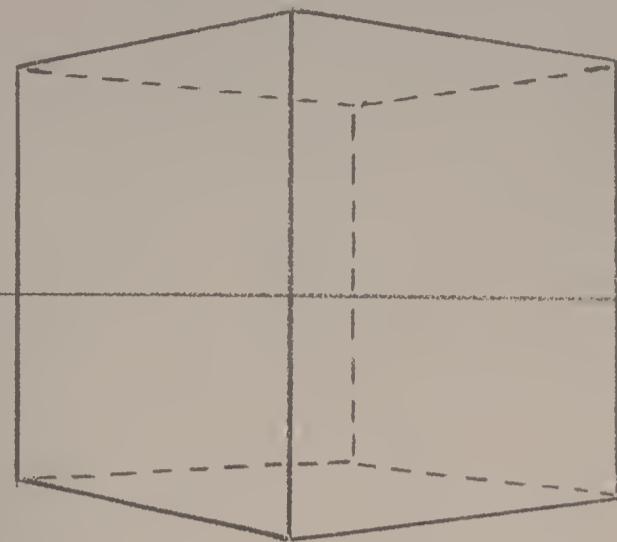
All of the seven kinds of covers shown here should be carefully studied, and compared with the actual covers of various household utensils. Make several drawings, working from the objects, of covers of various kinds. Use white paper and draw with a lead pencil, in accented outline.



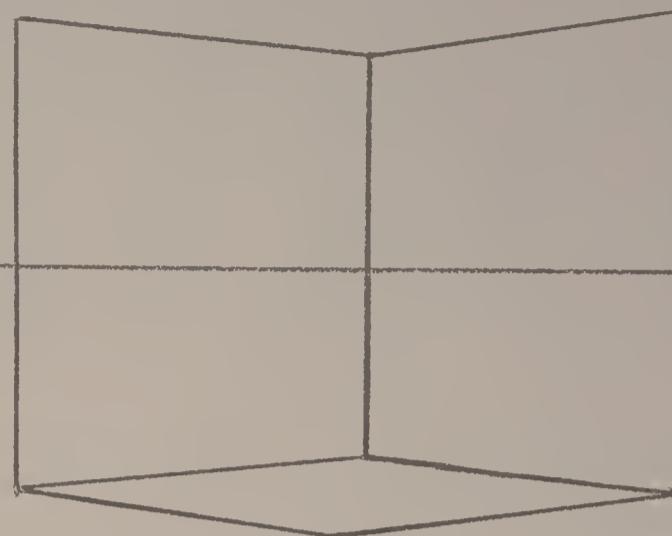
Books in Rectangular Perspective: Books, from the nature of their proportions, are so deceptive in the appearance of their foreshortened faces, that it is best to sketch a horizon line and vanishing points, before attempting to draw them.

Fig. 1 shows a book lying on its side, with the back cover toward the observer. Notice how very much the cover is foreshortened, from front to back. Fig. 2 shows the same book with the end toward the observer. The longest dimension of the book is foreshortened to a surprising degree. It is hard to draw books correctly without taking the most careful pencil measurements of their foreshortened faces. You will need the horizon line and the vanishing points to help you, as well as pencil measurements. Remember that the eye must always be the final judge. That is, the drawing must look right.

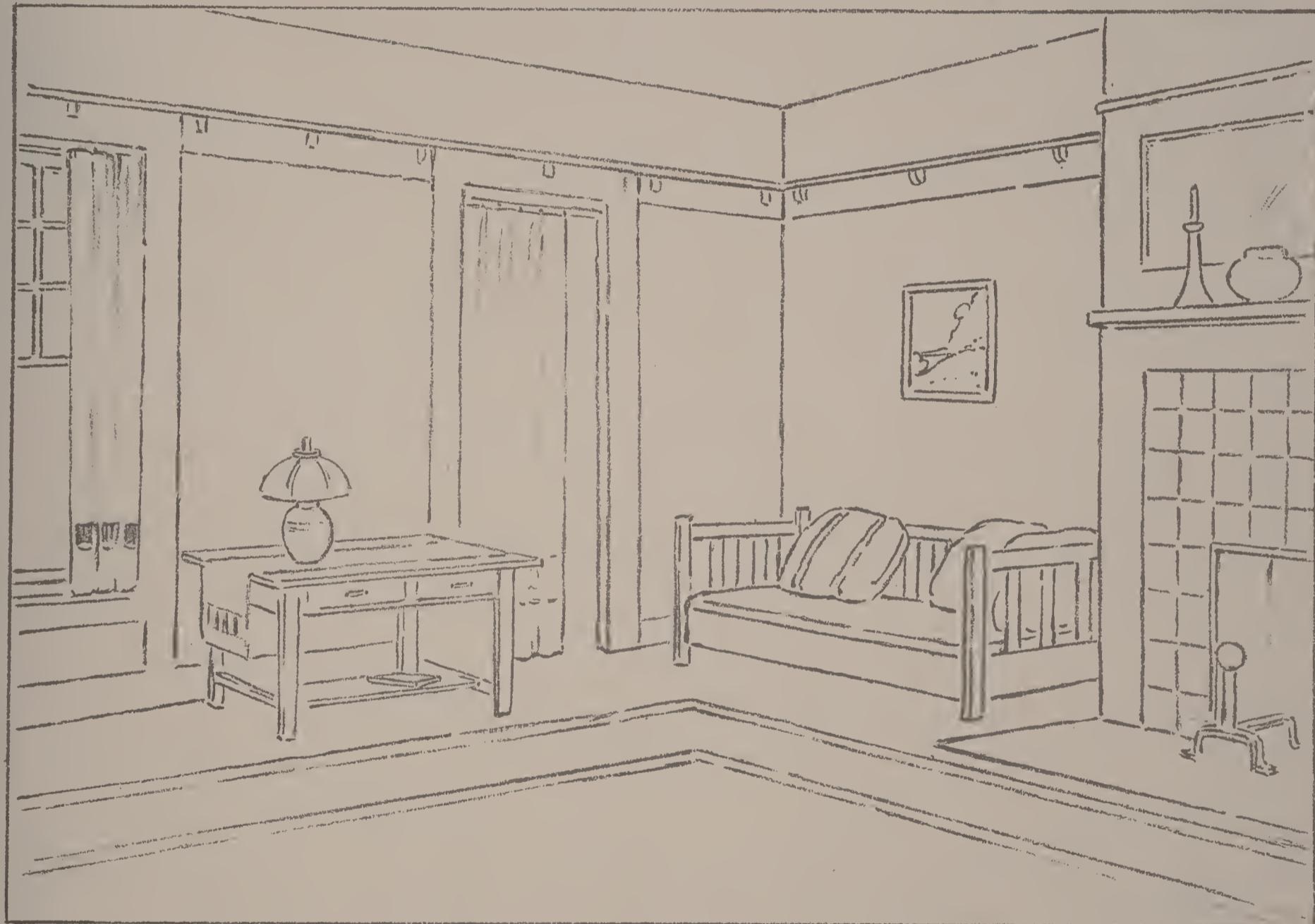
Choose books that are somewhat worn. Edges and corners that are more or less broken offer better opportunities for accents. See that your drawings do not look as though they were made from wooden models.



1



2



3

A Drawing of the Corner of a Room: If you fold from a 9" square of heavy paper a cubical box, you will be able to understand clearly the small drawings on this page, and their relation to the drawing of the corner of a room. If you cut away two adjacent sides of the box, the lines that were invisible in Fig. 1 become visible. The section of the box thus made is shown in Fig. 2. You can now see the resemblance between this section and the inside of a room. When you draw floor and ceiling lines, you are really drawing lines that resemble in direction the dotted lines in Fig. 1.

Make a very simple line drawing of a corner of a room, either at home or in school.

A BEAUTIFUL DWELLING, AND A VIEW OF ONE OF ITS ROOMS

To the Teacher

On page 20 are shown the exterior of a simple but attractive house, and a view of a well-arranged room. Many uses may be made of such illustrations. While the representation of similar effects is beyond the power of average eighth grade students, discussion of household decoration should be encouraged. Any study or exercise that leads students of this grade to think about the appreciation of art principles to home furnishing can not fail to be of practical value.

The Exterior of a House

Look at the house shown in Fig. 1 on page 20. It is not large; it is not elaborately decorated; it is not made of costly materials; it does not look expensive; yet there is something about the house that makes it "a little different." It is a house that one would remember, as separate and distinct from other houses. Its chief characteristics seem to be its simplicity, and the beauty of its proportions. Perhaps this is why it looks "different." It is built primarily for a home. It has ample ground space around it. It evidently contains the number of rooms that a family in ordinary circumstances would need. These rooms seem to be well lighted and well ventilated. The proportion of the height of the house to its width and depth have been well thought out. The windows are well spaced, and well placed, in attractive groups, rather than scattered. The long, unbroken roof lines all give a sense of restfulness and harmony with the surrounding landscape. The color scheme is cheerful and inviting, and yet is not too pronounced. All of these points are more important than elaborate decoration, or features used only for show. Can you not imagine a quiet, well-ordered and happy family life in a house like this?

A Room in the House

A corner of the living room in the house is shown in Fig. 2. Here again is the same simplicity of treatment. The door, window and fireplace are planned to break the wall spaces into pleasing relationships, and also to accommodate the necessary articles of furniture. The woodwork is severely plain, depending for interest on the beauty of the grain, brought out by proper finishing. You see on the walls no realistic roses, or climbing vines, or flying birds, which would disguise as much as possible the function of a wall, and make a poor background for pictures. A soft gray-green tone is chosen for the paper, and the placing of a narrow shelf or rail at the proper distance below the ceiling takes the place of the ordinary border or frieze, and prevents monotony. A few pieces of pottery help to brighten the effect, supplying color spots of interest.

The Furnishings of the Room

The furniture in our ideal room is free from carving, or ornament, for this is a home where richness of effect is not sought. Genuine wood-carving may be beautiful, if it is done on wood with little grain, and if it is made in accordance with the laws that govern ornament of any kind. But the so-called carving that is done by machinery and glued to an article of furniture has no place in our ideal home.

Observe the design and coloring of the rug. You do not see realistic flowers, animals or landscapes here. It is a flat mass of quiet coloring, with an interesting border. The curtains are not of lace, with trailing vines scattered over the surface. They are hangings of semi-transparent muslin or net, with a band of color at the bottom. They soften the hard outlines of the window-frame, and yet do not keep out light and air.

There are many other points that might be brought out, in the discussion of this simple and beautiful room.

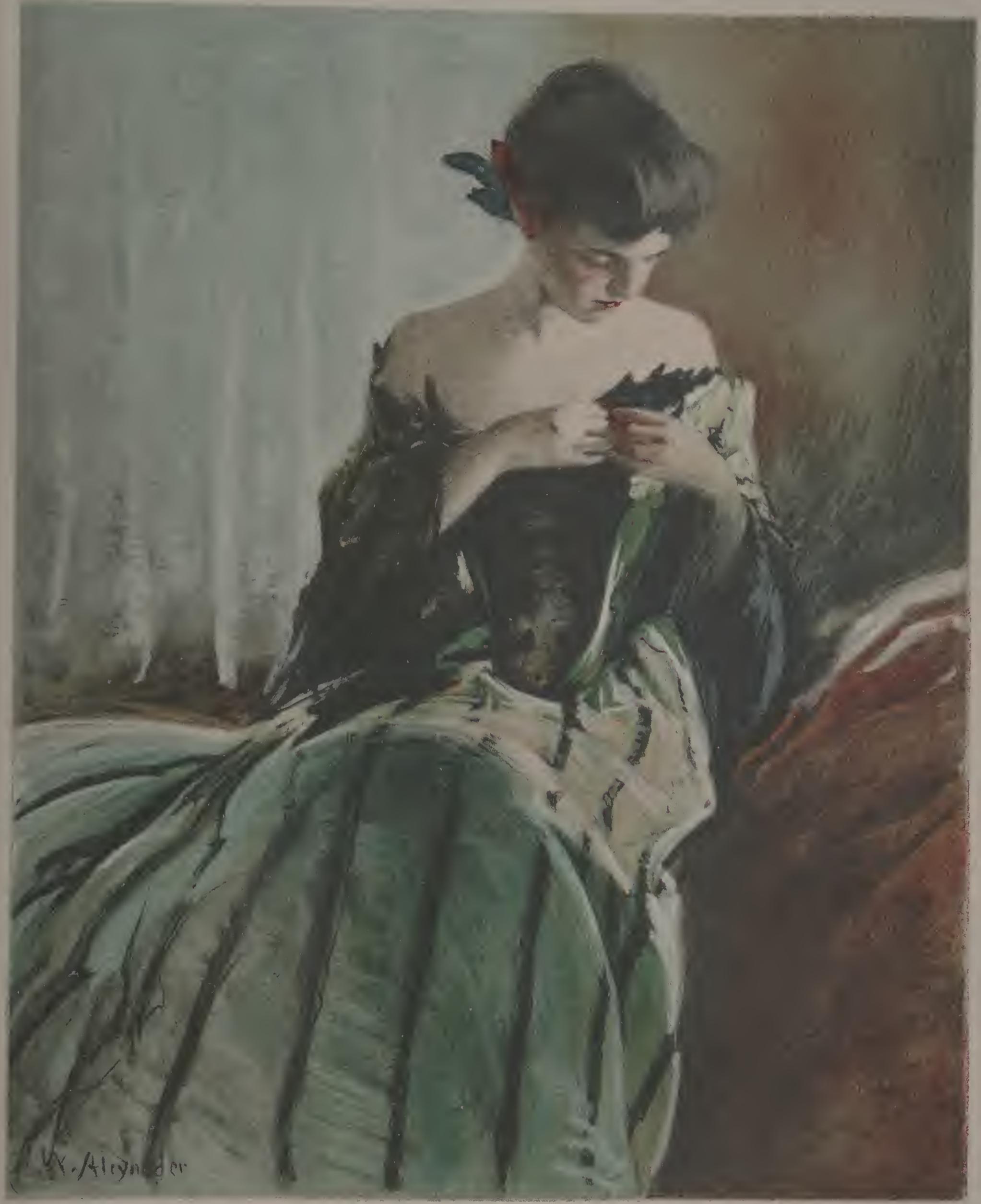


1



2

A SIMPLE BUT BEAUTIFUL HOME



BY SPECIAL PERMISSION METROPOLITAN MUSEUM, NEW YORK

REPRODUCED DIRECT FROM ORIGINAL BY COLOR PHOTOGRAPHY

STUDY IN BLACK AND GREEN
JOHN W. ALEXANDER

PICTURE STUDY: A STUDY IN BLACK AND GREEN

By J. W. Alexander

Two Kinds of Art. In the preceding color pages there are illustrated two distinct phases or kinds of art. Page 20 is a good example of one of these phases, showing as it does the work of an architect and a designer. There is need of many architects and designers in the world, and their work is along very practical and useful lines, for everyone must occupy some kind of a home, and everyone can be trained to enjoy and even to select and arrange tasteful dwellings and furnishings. To aid in this development of good taste is one of the best reasons for teaching art in our schools.

There is another field of art, however, that is open to but very few. To become a great painter, a great musician or a great writer is not possible for every one. Geniuses do not grow on every tree. Great masters have become so by reason of special gifts or talents, which they have developed to the utmost by infinite painstaking and labor. The best results of their work are rightly called masterpieces, and are prized as the choicest treasures of the world. Costly buildings are constructed to hold them, and the art museum of a city or a country is a possession of which the citizens are justly proud. The more we study the masterpieces of great artists, the more pleasure are we able to derive from them, for artists are the happy people who not only see beauty manifested in the world about them, but who are able to express what they see, and to communicate their ideas to all who can learn to read the wonderful language of form and color.

The work of such a master is shown on page 21. It is called "A Study in Black and Green," and the original painting by John W. Alexander, an American artist born in 1856, hangs in the Metropolitan Museum in New York. Should you visit that museum, you would see the picture, and because it has won so high a place for its creator, let us study it, and try to find some of the reasons why it is considered fine.

The Composition of the Picture. By composition we mean the relationship of lines, shapes and colors, in a picture. This composition shows one principal and all important mass—the figure of the young girl—placed within the rectangle of the painter's canvas. Everything else within the rectangle plays a decidedly minor part. The beautiful head, which is the center of interest, is placed above and a little to the left of the center of the rectangle, and the whole figure is so arranged that it divides the rest of the space into well balanced and interesting shapes.

The Fine Drawing of the Figure. To draw well is a very important part of an artist's training. Can you imagine the difficulty of expressing by drawing the forward bend of the head, the foreshortened face, the exquisite lines of the shoulders, the beautiful hands, the perfect poise of the seated figure? What knowledge of the anatomy and structure of the human figure and what skill must be necessary, in order to draw from life like that!

The Rhythmic Lines of the Picture. Alexander is called a "master of line." Let us try to understand what that means. In all good pictures there are certain groups or systems of lines that repeat the same movement, just as in poetry and in music there are measures or beats that occur regularly. This quality we call rhythm. Study the curve of the top of the head. A similar movement is seen in the line of the shoulders, proceeding from left to right. This movement is felt again in the lines of the hands and finally in the folds of the dress over the knees. Another system of lines is seen in the black stripes of the dress. They are not parallel, but they are related in direction with each other and with the folds of the drapery at the left. A simple rhythm of vertical lines may be seen in the background, perhaps suggested there by the folds of a curtain.

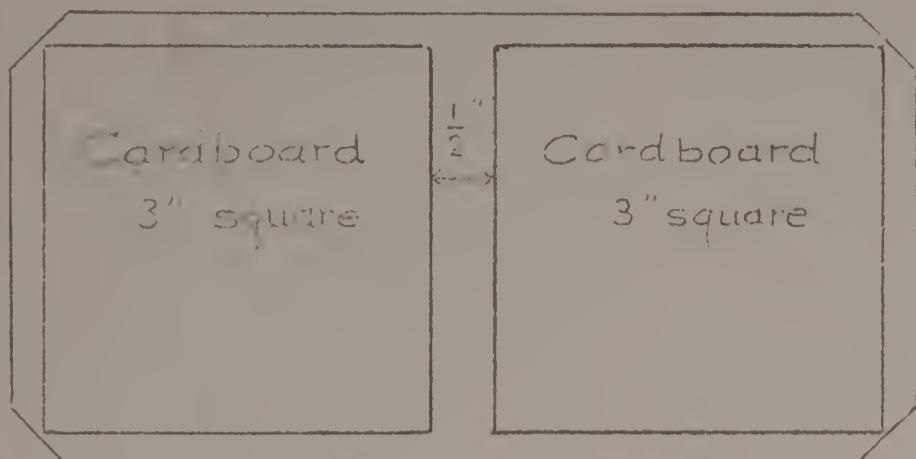
Color and Texture. What a wonderful art it is, that can make one color look like shimmering silk, another like velvet, another like lace, another like hair, and another like tender flesh! This is the quality that we call technique. To express all these qualities and to keep the colors all in harmony, so that not one harsh note jars the effect of the whole, is no easy task. You will see that this picture is something more than the painting of a beautiful girl. It is a splendid composition, every line and shape and color tone singing in tune, like the various instruments in an orchestra.



Picture Study: Woman Churning—Millet: Millet has been called the poet-painter. All that Carlyle has told us of the dignity of labor, all that Wordsworth has sung of the beauty of rustic homes and the poetry of common things, lives again on his canvases. Millet was one of the painters that broke away from the accepted standards of his time. He was much ridiculed for his ideals, and lived in great poverty. But gradually the worth of his subjects and the beauty of his pictures brought about a change in the attitude of the public, and to-day his paintings stand pre-eminent among the works of artists.

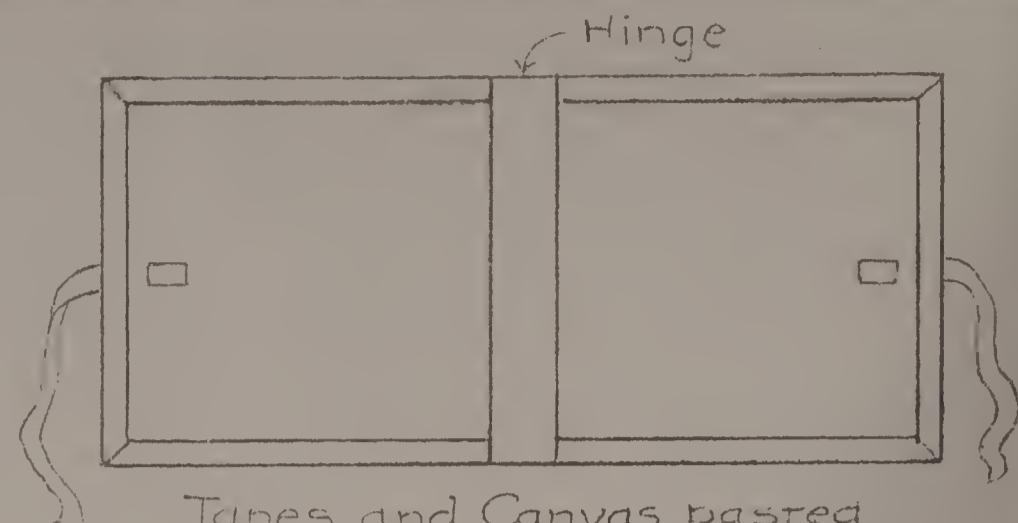


Pencil Studies of Wild Fowl: Stuffed specimens of wild fowl or other birds are good subjects for pencil sketching. Those possessing strong contrasts of light and dark in their plumage are best adapted to this work. The first stage in sketching from a wild duck is shown in Fig. 1. A few lines should be used to block in the general shape and proportion. After these important general effects have been expressed the drawing may be reviewed and improved before the pencil values are laid on. A good general rule to follow in all pencil sketching is to lay the strokes following the curvature of the direction of the surface to be expressed.



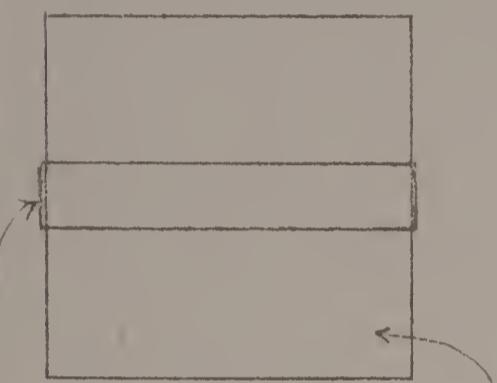
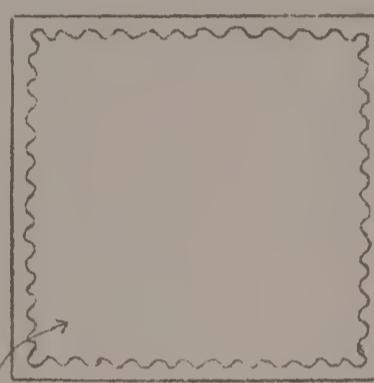
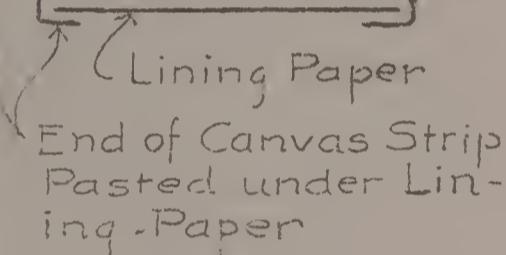
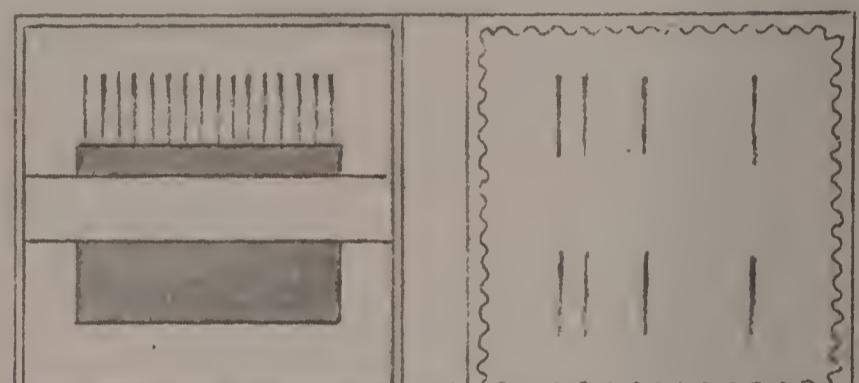
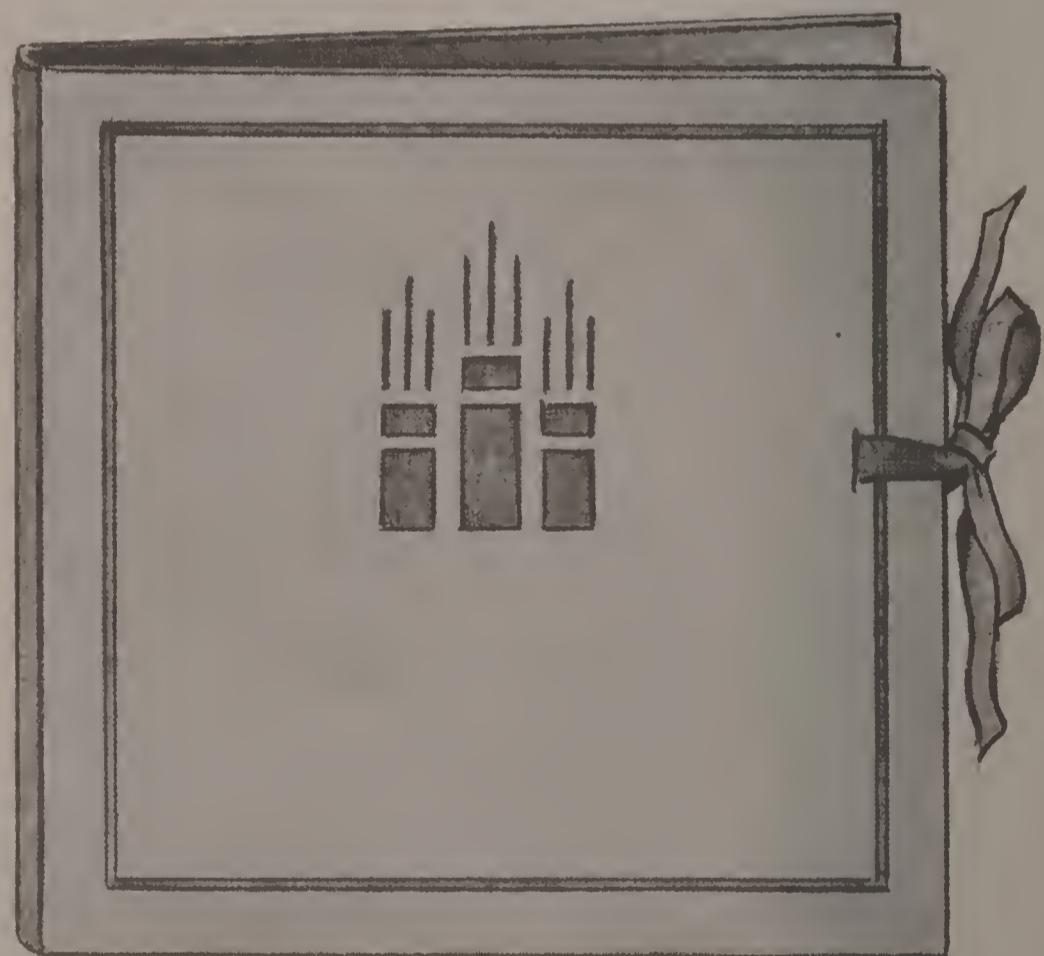
Lining Canvas 4" x 7 1/2"

1



Tapes and Canvas pasted in Position

2

Canvas Strip for Needles
3 Lining PaperFlannel mounted on Lining Paper
4End of Canvas Strip
Pasted under Lining PaperInside of Needle Case with Lining Papers in Position
5

6

A Needle Book: Cardboard and a strong cotton or linen material of grayed color are necessary for the construction of this needle case. The sketches show the dimensions and the processes of work. Lining papers, tie-tapes, small pieces of white flannel and finally the needles are necessary accessories. In Fig. 3 a strip of cloth is fastened by folding the ends over the edges of the lining paper, and pasting them to the cardboard between the lining paper and the cardboard. This strip is fastened only at the ends, in order that a paper of needles may be slipped between it and the lining paper. The completed case, opened, is shown in Fig. 5. When the construction of the case is neatly finished, an appropriate decoration may be painted or stencilled upon the cover. Use a color scheme developed from the Color Chart on page 2.

ABCDEFGHIJKLMN
 OPQRSTUVWXYZ abcdefghi
 jklmnopqrstuvwxyz
 XYZ 1234567890

A Happy Easter Tide

A Merry Christmas

HIGH-SCHOOL-BULLETIN

Alphabets and Letter Arrangements: The size of the alphabets and word groups given on this page will be determined by the size of the squares on the ruled paper used. If you desire letters for a poster or bulletin, the squares may be a quarter or a half inch on a side. But if cards, titles of books or programs are to be lettered, the small, commercially ruled squares should be used.

The letters in both alphabets given are beautifully proportioned. The "caps" are, in general, six squares high, and five squares wide, with O, Q, M, W, I and J as exceptions. The "lower case" alphabet shows still more variety in width. The aim was to space the letters of each alphabet so that a sense of balance and uniformity might be preserved. The right adjustment of letters, in word grouping, is something that must finally be determined by the eye.

Practice drawing these letters with a soft lead pencil, trying to obtain with one stroke the even width of line and the beautiful curvature of the rounding letters. When you can do this well with a pencil, try drawing letters in ink with a round or broad pointed pen.



SKETCHES & PRINTS

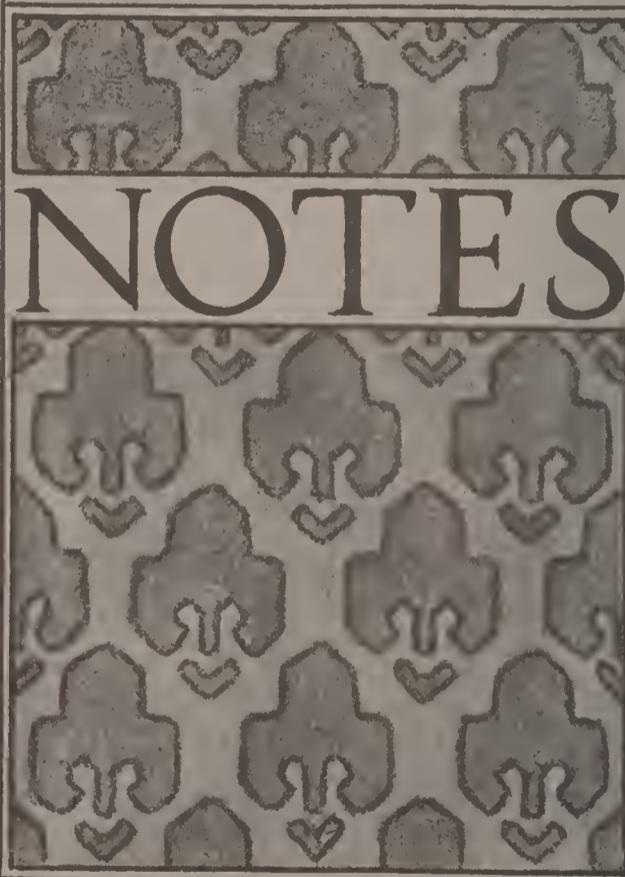


SKETCH BOOK

PORTFOLIO FOR DRAWINGS

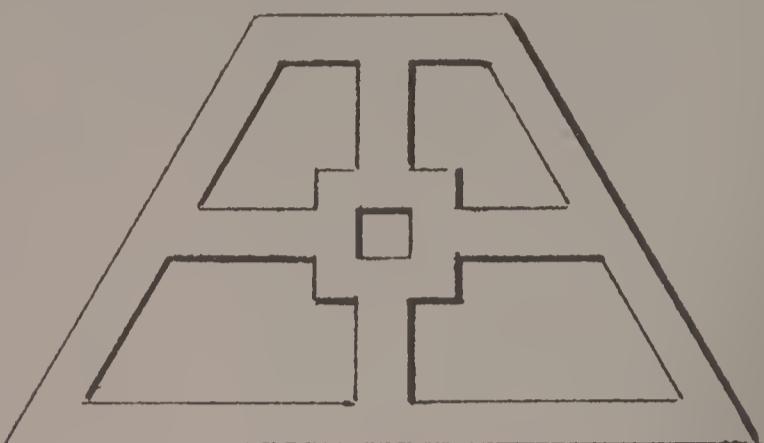
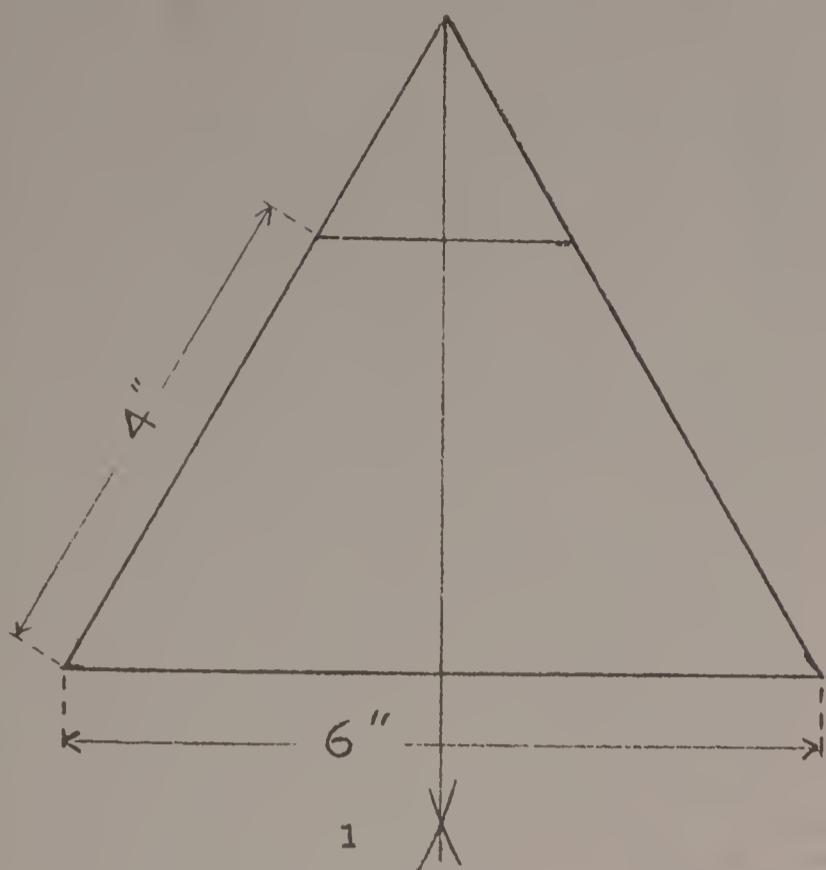


HERBERT SMITH

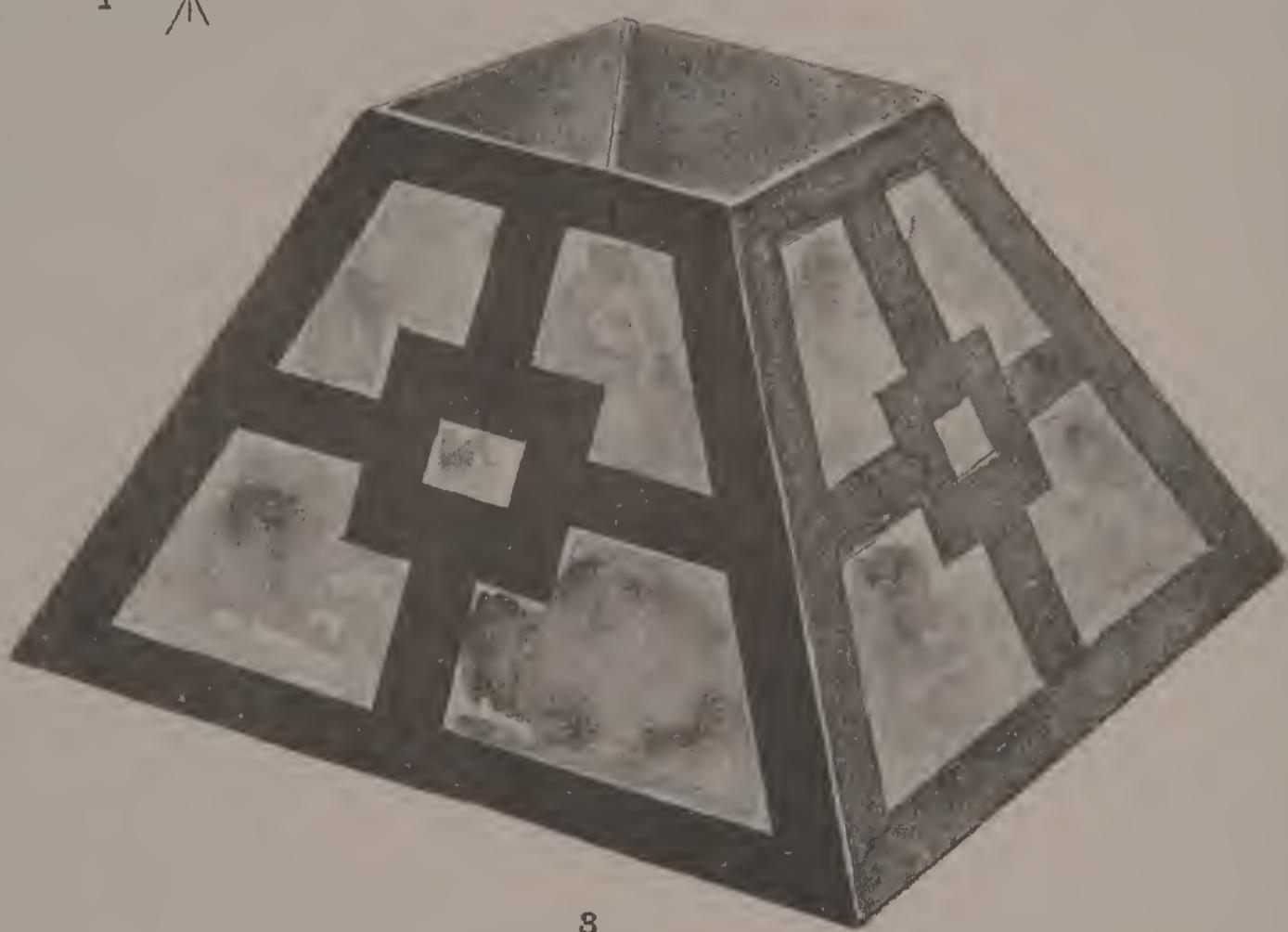


NOTES

Decorative Designs for Portfolios: Good lettering in combination with the decorative treatment of nature, or with abstract units, makes suitable compositions to use on portfolios or books designed to be filled with miscellaneous material. Any one of the designs given above would be beautiful carried out in a color scheme selected from the Chart on page 2. The paper or cloth upon which the design is painted or stencilled should be a part of the scheme. All lettering should be most carefully spaced and drawn on squared paper, and transferred by tracing to the cover.

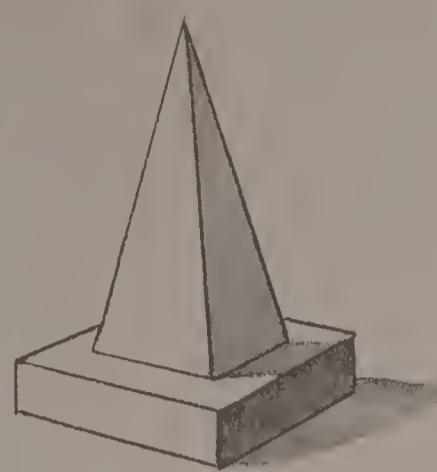


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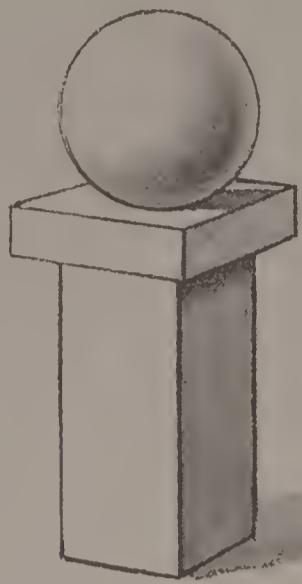


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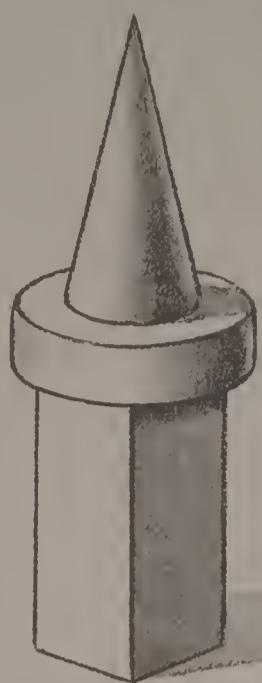
The Construction of a Candle Shade: In this exercise the necessary information as to dimensions, shapes and decoration are shown in Figs. 1 and 2. The basis for the shape is an equilateral triangle. Fig. 1 suggests how the compass may be used in constructing the triangle. It also shows that but four inches of the sides of the triangle are used, and the whole of the base. You will need four such shapes. Fig. 2 shows one of many decorative designs that may be planned for the openings. The pattern and design should be carefully drawn on manila paper, and the openings cut out with a sharp knife. Then make a tracing on black mounting paper of a weight almost as heavy as bristol board. Line the openings of each piece with colored tissue paper, or with Japanese rice paper that has been treated with water color to make a "stained glass" effect. Fasten the edges of the sides together by placing black passepartout tape on the inside of the lamp shade. Four strips of tape about an inch wide will be needed. Shade holders and candles may be purchased for a trifling cost.



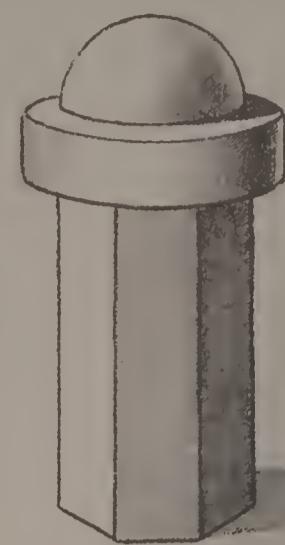
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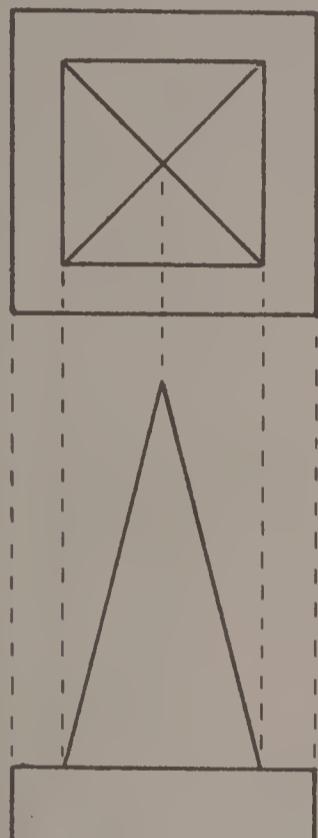
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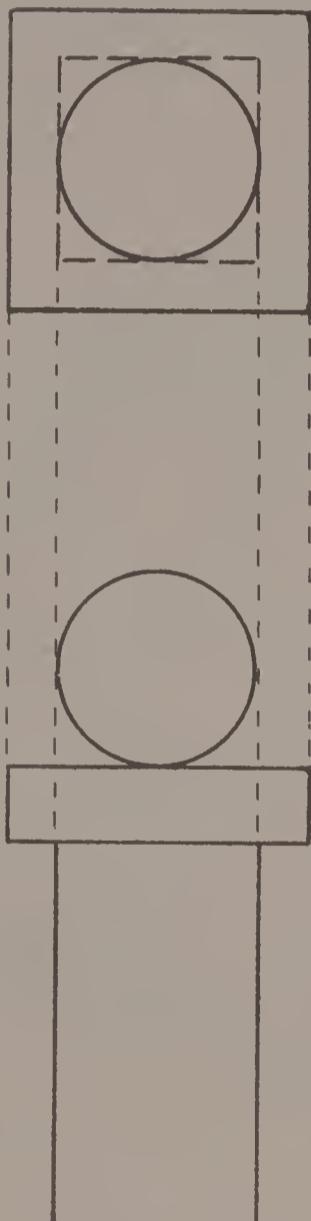
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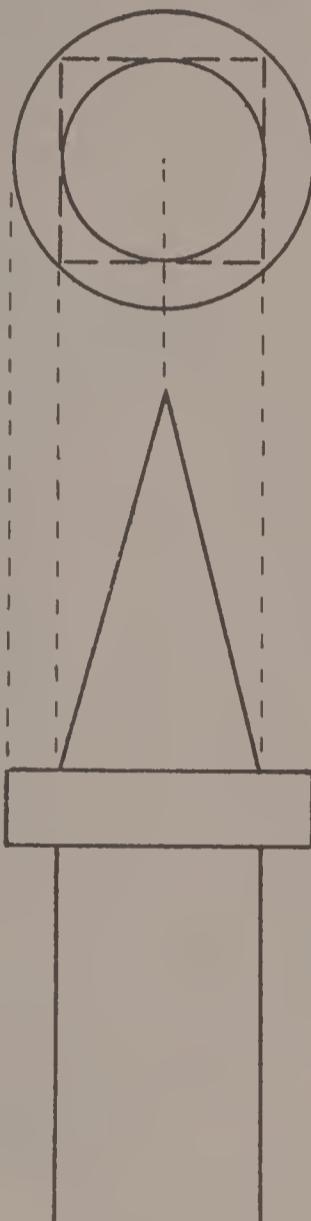
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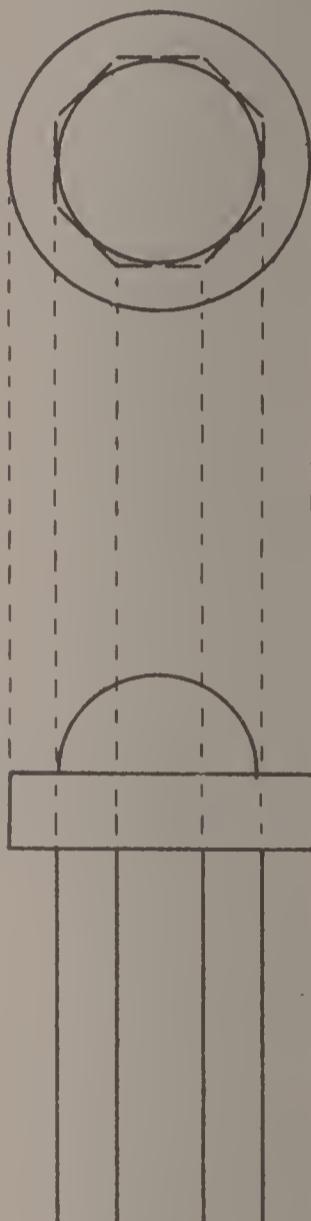
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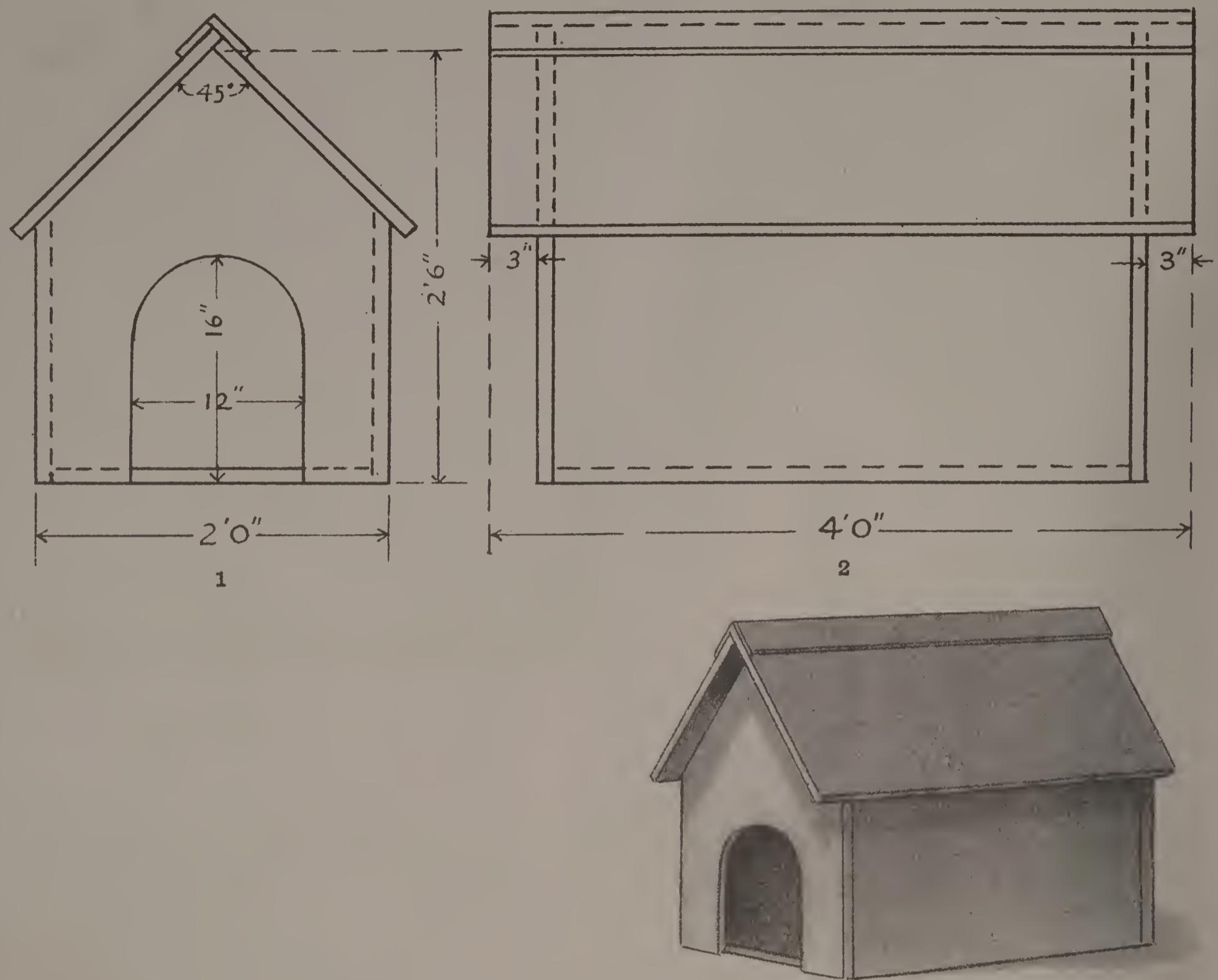


6



8

Views of Geometric Solids: It is sometimes necessary in drawing different parts of machines or in architectural drawing to represent views of two or more objects used in combination. For instance, the square pyramid placed upon a square plinth often appears in turrets, steeples, gate posts, etc. The front and top views of such a combination appear in Fig. 2. Again, we can imagine that such a combination of forms as appears in Fig. 7 would often be seen in bolts or other parts of machinery. The working drawing of such a model must show not only visible edges in various views but also the edges that do not appear (Fig. 8). Invisible edges are expressed by dotted lines. From simple combinations of geometric solids make front and top views, using a ruler and compass.



A Working Drawing of a Dog Kennel: A working drawing is a drawing that gives all the facts of form, size and structure, necessary for the construction of an object. It is the kind of drawing that a workman must have if he is to construct an object according to a definite plan or design. Working drawings may be made from objects already constructed, or may, in their own language, express the idea or design for an object not yet made.

A working drawing is made up of as many different views as are necessary to give all the facts needed in the construction of the object. In the working drawing of the dog kennel given on this page, but two views were needed,—the front or end view, and the side view. The front view shows two of the three dimensions; the height and the width from left to right; and the side view shows again the height and the width from back to front. All the dimensions are given in these two views, and all the facts of construction, even to the placing of the extra strips on the roof, the angle of inclination of the roof (determined here by the shape of the upper part of the front) and the shape of the opening or "door".

You can easily construct a dog kennel from these drawings, adapting the size to fit your own dog.

From some other object made of wood, such as a foot-bench, a knife-box or a book-rack, make a working drawing of two or three views, as is necessary to give all needed information.



1

2



3



COLORS IN GRAYED INTENSITIES

COLORS IN GRAYED INTENSITIES

Color Schemes From the Color Chart

If you will turn to the Color Chart on page 2 of this book and compare Fig. 1 on page 39 with the outer circle of colors, you will see that gray-orange is the dominant note in the landscape study. Analyzing the color scale printed below the study, we see that four tones of gray-orange have been used. In the scale, it is intended to show the gray-orange of the outer circle in the chart, in the second rectangle from the left; a shade of gray-orange appears in the left rectangle of the scale, and two tints of gray-orange form the two remaining rectangles. Find all of these tones of gray-orange in the study.

A Gray-Orange Color Scheme

A monochromatic color scheme may present different tints of a color, different values of a color (that is, light or dark tones of a color) or different intensities of a color (that is, different degrees of grayness). In the Color Circle on page 2, two different degrees of grayness of orange are shown, but no tints or shades of gray-orange. In the group of monochromatic color schemes shown below the circle, two tints and two shades of gray-orange are given. This definite study of color becomes as interesting as the study of music, where every tone has a name and a place in the musical scale.

A Gray-Violet Color Scheme

Fig. 2 on page 39 shows a monochromatic scheme in tones of gray-violet. Look in the Color Circle on page 2 and find the dominant note. The strongest note in Fig. 2 is the tree trunk. This seems to be very close to the gray-violet of the outer color circle, although we must make allowance for the inaccuracy of printed colors. Three other tones of gray-violet appear in the scale below the study. Locate these tones in the composition.

A Complementary Color Scheme of Gray Yellow-Orange and Gray Blue-Violet

In the bowl of primrose blossoms shown in Fig. 3, page 39, a beautiful arrangement of complementary colors is used. Look in the Color Circle for these tones. They are yellow-orange and gray-blue, in several tints and shades. Complementary schemes offer a greater range of colors, and are more complete in their harmony than monochromatic or analogous schemes, just as in music chords from the lower register of the piano, in connection with higher notes, make a richer harmony. You see how little the "real" colors of the landscape or of flowers have to do with the beauty of these schemes. Any one of the three compositions on this page might have been worked out in a different harmony, with just as great satisfaction. Colors are like musical tones. They can be combined in endless variety, limited only by the ability of the person who engages in the delight of "playing" with them.

Note.—In making this close analysis of colors in printed reproductions and in comparing them with the hand-made Color Charts, some allowance must be made for the imperfections of printers' inks. The value or truth of the Color Theory presented in these books is in no way affected, if inaccuracies are found in the printed reproductions of studies.

SUGGESTIONS TO TEACHERS

(Continued from Page 2, of cover.)

Figure and Animal

Pages 21, 24 and 26. The human figure is portrayed in two very different modes of treatment, on pages 21 and 24. Call the pupils' attention to the contrast between the refined and delicate outlines of the figure in Alexander's picture and the heavy and massive treatment used in portraying the peasant woman in Millet's masterpiece. Both treatments are true to the life of the subject and both pictures are beautiful. Artists study the human figure more than they study any other element in nature or in art.

Sketches of wild fowl should be made from stuffed specimens (page 26). The treatment of the feathers is an interesting study for pencil technique.

Construction

Pages 28, 34, 36 and 38. The cardboard and paper construction involved in the making of the needle book (page 28) should interest boys and girls alike. If the work is neatly done, and the right quality of materials is used, the result will be dignified and worthy. Such exercises immediately suggest a gift, and should be given in December. The candle-shade (page 24) is a good exercise in design, as well as in construction. Each pupil should make an original arrangement of spaces for the openings. Here again neatness and good workmanship will ensure a pleasing result. Geometric views of simple combinations of geometric solids should be drawn by both girls and boys. The teacher should arrange combination not given in the book (page 36). Be sure that the conventions of working drawings are correctly used. A working drawing of a common object, involving two views, should be made by all the pupils. The boys should be encouraged to make the object, using their own drawings as "plans and specifications." This may be done at home, if school conditions do not admit the carrying out of this valuable exercise in regular hours. Page 38 suggests the kind of project that may be carried out by boys of this grade.

Lettering

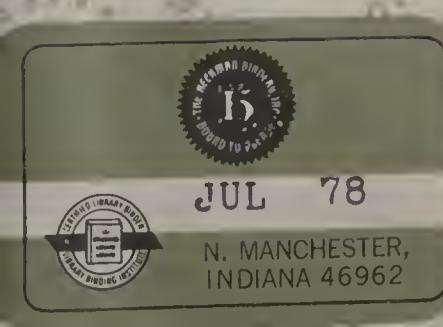
Pages 30 and 32. A more beautiful alphabet than has been given before in these books appears on page 30. Smaller spaces on the checked paper used make possible more subtle proportions in the letters. Pupils should be provided with commercially ruled squared paper, and should copy the letters in both alphabets given. Page 32 gives four beautiful designs for book covers of various kinds. These designs will be twice as valuable if they are carried out in actual covers, made to fill a personal need that the pupil may feel.

Picture Study

Pages 21 and 24. Two examples of masterpieces are presented on these pages. The text on page 22 interprets Alexander's fine painting. The pupils should be encouraged to look up other examples of this artist's work. An interesting collection of good pictures, with descriptions written by the pupils, would make worthy material for the inside of a portfolio, designed according to the suggestions on page 32. Local libraries will furnish much interesting material concerning Millet (page 24).

Theory of Color

Pages 1, 2 and 39. The Chart of grayed colors is probably the most beautiful chart of the series. It may be too difficult for pupils of eighth grade to reproduce, but it should be studied and used by them as a color standard. The text on page 40 explains the color plate on page 39.



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